

BULK RATE  
U. S. Postage Paid  
Philadelphia, PA 19102  
Permit No. 508

# the new paper

A weekly publication of Philadelphia Magazine

November 4, 1975

## Chestnut Street Mauled: The \$7-Million Mistake

By Julia Cass

There are an awful lot of holes in the much-touted, \$7-million Chestnut Street Transitway. Holes as big as the ones shoppers are falling into. Holes as numerous as the ones contractor Tony DePaul had to chisel out for the trees—right through the thick slab of concrete he'd poured the day before. And some even bigger holes in the planning for this project.

Here are a few of the most glaring:

- What was originally intended as a tranquil pedestrian mall—Philadelphia's answer to the popular European ones—is being transformed into a two-way funnel for lumbering, foul-smelling SEPTA buses roaring along it in both directions.

- The one block of Chestnut Street most glutted with pedestrians—the area in front of Independence Hall—is no longer included in the Transitway project.

- The buses will not travel any faster than they did in the old, car-jammed days. In fact, they may go even slower.
- Those luxurious brick sidewalks will ice up very quickly. On the first frosty morning, the new sidewalks will acquire a glaze on them that may send pedestrians sprawling.

- One group of Chestnut Street merchants is about to declare war if the city doesn't live up to the promises it made when the merchants voted to approve the project.

- Walnut Street merchants are even more steamed by the city's plot to kid-

(Continued on page 11)

### Inside

#### Red Sea Rising

Philadelphia is going broke, and here's what you'll pay to bail it out. Pg. 13

#### The NOW Brawl

The nation's most powerful women's organization gambles on the future. Pg. 15

#### Paparazzi!

Just what you've been waiting for—a visual gossip column! Pg. 42

#### Give 'Em Bull, Harry

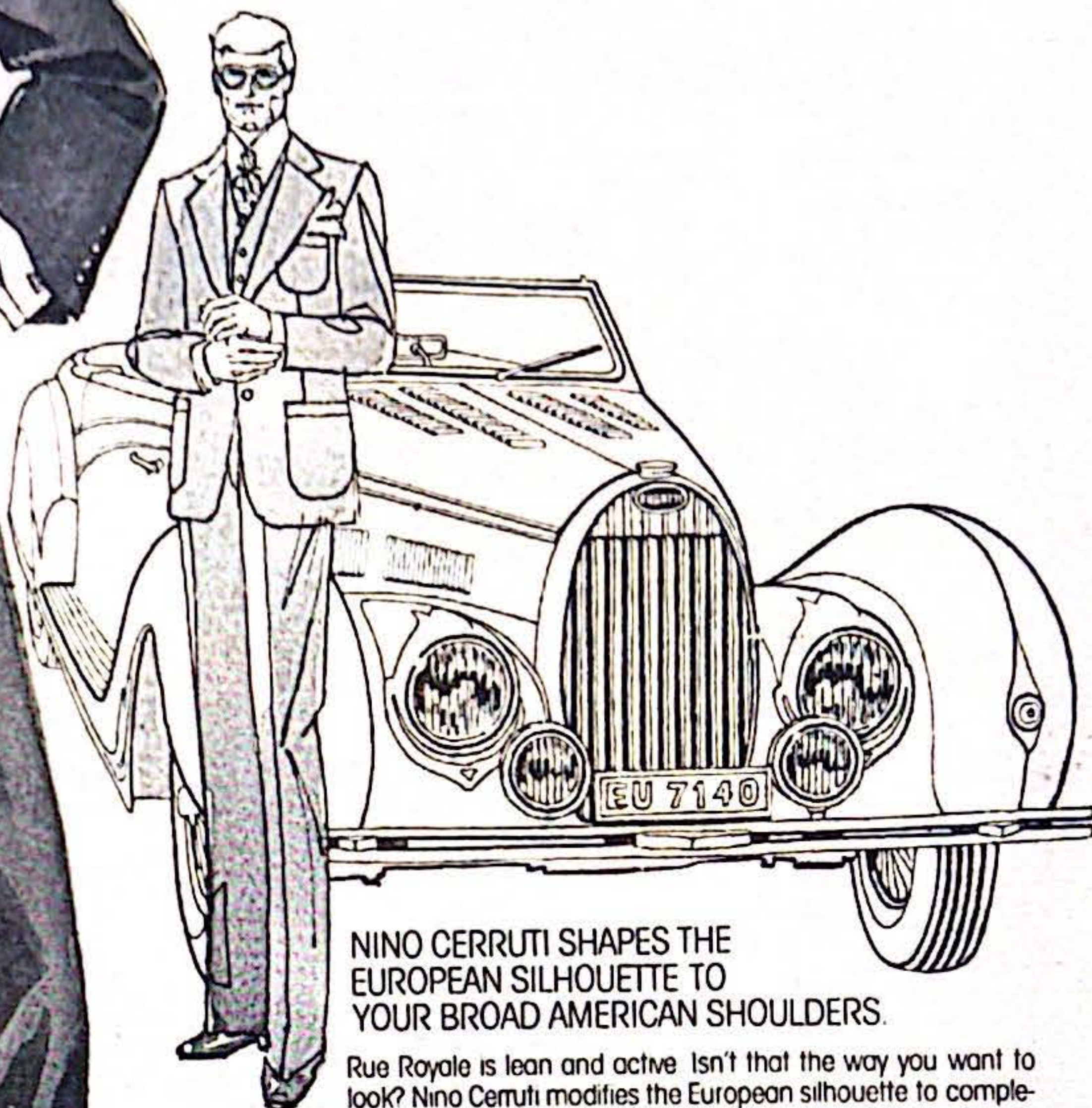
Why should he canonized a President who was less than a saint. Pg. 48



Taxpayers (like our heroic model here) are taking a dive on Chestnut St. in more ways than one.

Neil Benson





**NINO CERRUTI SHAPES THE  
EUROPEAN SILHOUETTE TO  
YOUR BROAD AMERICAN SHOULDERS.**

Rue Royale is lean and active. Isn't that the way you want to look? Nino Cerruti modifies the European silhouette to complement your build, yet fit comfortably. With slightly padded shoulders, suppressed waist and side vents. And a vest. This season's important addition is this good wool suit. Solid colors in light, medium, or dark tones. 155.00.  
Men's Store, Second, Chestnut,  
Philadelphia; all JW stores

*John Hanamaker*



## The Inside Story: We Were Like Kids in a Candy Store

By Howard A. Coffin

"Vol. I, No. 1"—cold little numbers formally signifying that this is the first *New Paper* ever. Don't believe them. Countless other issues of *The New Paper* have rolled through the presses of our hearts and minds before this one. It's just that Vol. I, No. 1 actually got printed. Somehow.

Like most ideas, this one changed a lot in the process of making it real. Nearly half of the stories and departments we planned to show you in the first issue wound up on the composing room floor. We simply couldn't fit it all in. We were like little kids standing in front of a huge candy counter with a few dimes and nickels clutched in our hands; we wanted everything.

What you'll see on the following pages are the choices we made. They weren't easy ones. We left behind some tempting toffees, caramels and jaw-breakers, but they'll still be there next week, most of them, along with some new additions, and we hope to share them with you.

What you won't see as you turn these pages is who we are, and since you can't trust any information unless you know the source, it seems only fair to introduce ourselves.

The father of this little brainchild is Philadelphia Magazine publisher Herb Lipson—D. Herbert Lipson, to be exact, but he doesn't stand on ceremony. And, in fact, when he stands on anything at floor level, he's almost a foot shorter than I am (6'5"). But I don't feel especially tall when I'm around him. The truth is, he reminds me of what I heard a Filipino war hero say about his own physical stature (5'3") soon after his government wisely named him Ambassador to the U.S.: "People ask me how I feel being so short," he said. "I tell them, 'I feel like a dime among nickels.'" *The New Paper* is his idea, and it's his money we're spending. That's about as big as you can get. Enough said.

## the new paper

Vol. I, No. 1, Nov. 4, 1975

A weekly publication of Philadelphia Magazine

Publisher D. Herbert Lipson

Editor Howard A. Coffin

Managing Editor Richard E. Cheverton

Art Director J. Michael Bolinski

Senior Editor Bill Mandel

Associate Editors Bruce Buschel,

Julia Cass, Andrea Diehl,

Kit Konolige, Leslie West

Photo Editor Neil Benson

Contributing Editors Art Carduner,

Ellen Shaw, F. John White, Dennis Wilen

Interns Jonathan Crane, Rebecca Sinkler

Associate Publisher John T. McGurk

Advertising Sales Manager Jack Horan

Advertising Production Laurie B. Goldman

*The New Paper* is published every week on Wednesdays by The New Paper, Inc., 1516 Locust St., Philadelphia, Pa. 19102. All correspondence should be sent to that address. Telephones: (215) 893-4800 (editorial, art, advertising and business); (215) KI 5-3500, ext. 70 (circulation).

Unsolicited art and manuscripts are welcome, although we do not accept responsibility for their loss or damage, and they must be accompanied by a stamped, self-addressed envelope suitable for their return.

Application to mail at second-class postage rates is pending at Philadelphia, Pa.

Subscription rates: one year, \$12; two years, \$22; three years, \$30.

All contents © The New Paper, Inc., 1975

It has been a very personal—and communal—experience, getting this baby of ours delivered, and I suspect it will continue to be that way for as long as we're in business. We wouldn't want it to be otherwise.

It has also been an incredible amount of fun (not to mention hard work). I remember listening to a speech in 1968 by an official from the U.S. Department of Health, Education and Welfare, and his words have echoed in my mind ever since.

What he said was that "the difference between your generation and mine is that my generation either has fun OR it gets work done. Your generation has fun AND it gets work done—and that makes all the difference in the kind of work you produce."

I kept that in mind when I rounded up the rest of the *New Paper* staff. I hired people I thought it would be fun to work with AND who do good work.

The first was Dick Cheverton, our managing editor. I met him about three years ago during some late-night elbow-bending at a Sunday magazine editor's conference in Kentucky. He was editor of the *Detroit Free Press's* Sunday supplement then. We tied for first place in the "best story of the year" competition, and his magazine won honors in every category.

A year later, he dropped out to become a chicken farmer in Oregon, and when he was ready to go back to work, I hired him as an associate editor of *Today* magazine at the *Inquirer*. I didn't want any more ties for first place—besides, I used to raise chickens, too.

Chev was super at *Today*, and the two of us hit it off. He eventually became editor of the *Inky's* "Review & Opinion" section, which is where he was when I told him about *The New Paper*. "I'll do it... if you'll do it," I said, but I didn't have to wait for an answer.

From then on, it was easy putting it together. Bill Mandel heaved caution to the winds, abandoned the *Inquirer's* "Living" section where he was the prime chronicler of All Things Lively and Mind-Bending, and signed on as senior editor.

About that time, Julia Cass, who wrote this week's cover piece on the Chestnut St. Transitway and who was a frequent contributor at *Today* magazine, let it be known that she was tired of working on freelance pieces in the solitude of her Fairmount-area apartment. She wanted working companions, a steady job and a place to flex her reporting skills. We provide all three.

I first met Kit Konolige three years ago when he was driving a Yellow Cab between semesters at Haverford. He told me he wanted to be a writer, and he proved it a year later with a great *Today* magazine piece about his cabbie experiences. After he graduated (magna cum laude) he went to work at the *Germantown Courier*, moved to the *Trentonian* the next year and was just about ready to celebrate his first anniversary when we grabbed him.

Andrea Diehl heard about *The New Paper* when she was in Paris last summer. Her father, who's editor, publisher and president of the *Easton* (Pa.) *Express*, told us we'd be dumb not to hire

(Continued on page 39)



## in this issue



42



48



15



13

1

The Chestnut St. Transitway was once touted as a grand way to mix buses and pedestrians. Now, it looks as though the project may be a disaster for both.

15

Members of NOW—the nation's largest women's organization—not only selected a president in their Philadelphia convention but confronted the future of their movement as well.

13

Philadelphia is going broke. We reveal how the city got into the jam—and how much it'll take to bail it out.

19

Get set for four more years—give or take a decade—of Frank Rizzo's rule. Our story tells how The Riz did it (one hint: he used a well-sharpened shovel).

viewpoint 3

alarums & diversions 5

doing business 21

the law 23

serendipity 24

what's up 26

film 34

hearsay 40

paparazzi 42

books 45



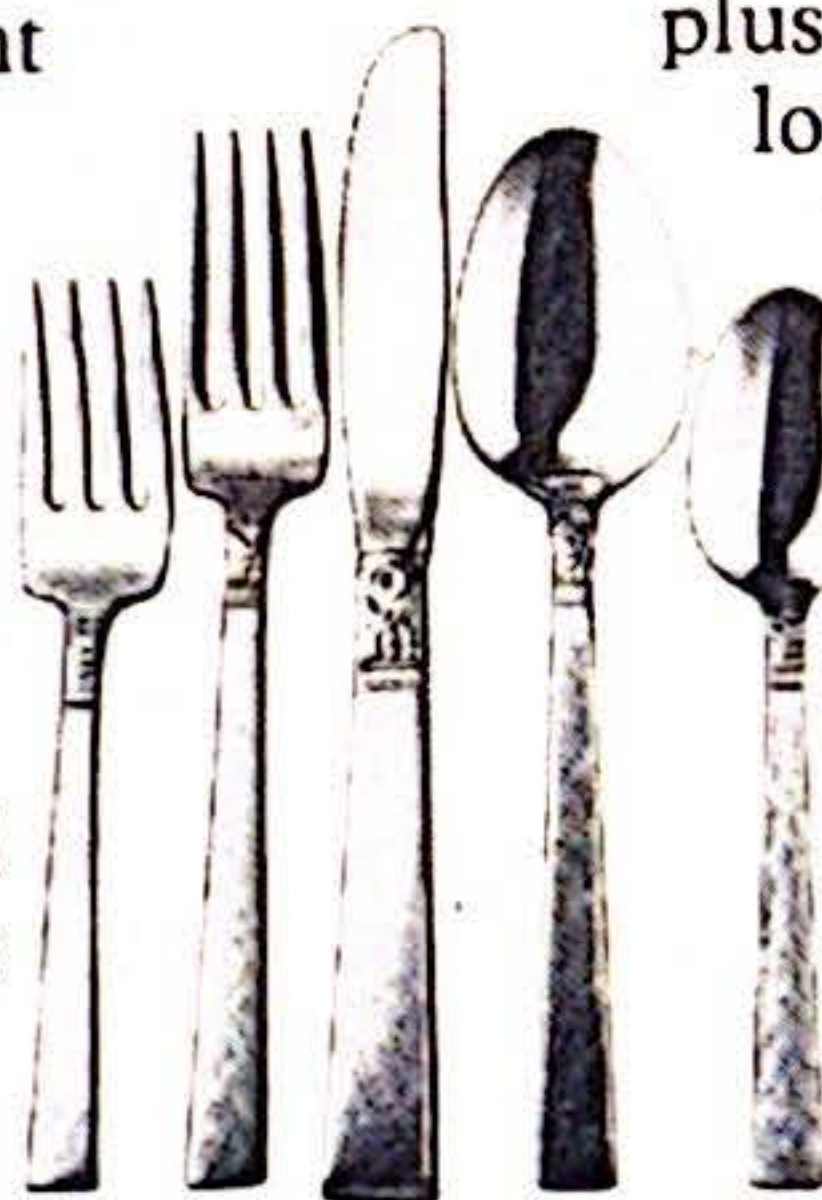


# Saving at Fidelity can put more than bread on your table.

Open a savings account at Fidelity Bank for \$50 or more. Or add \$50 or more to an existing savings account. And get a complete five-piece place setting of stainless steel flatware by Oneida. Free. Yet another way Fidelity helps you stretch your money...and makes interest interesting.

Saving at Fidelity can put some of the world's finest stainless flatware on your table. Free.


Just open a new savings account for \$50 or more. Or add \$50 or more to your existing account, and you start your collection of Oneida stainless steel with a free five-piece place setting: dinner knife, dinner fork, salad fork, teaspoon, and soup spoon. Each piece is handcrafted and perfectly balanced, and comes in a choice of two styles (as shown): contemporary or traditional.



Whenever you make additional deposits of \$25 or more, you may buy another place setting for only \$3.95 plus tax. (Which, by the way, is a lower price than you'll find anywhere else.)

Before you know it, you'll have a complete table setting for yourself. Or — if you can stand parting with it — a perfect wedding, Christmas, or birthday present for someone you love.

So start saving at Fidelity and get something worth saving. Free.

**Stretch your money at**  **FIDELITY BANK**

Member FDIC.



## Why SCRAM Declared War On Bicentennial Visitors

Brendan Behan's *Confessions of an Irish Rebel* lay on the coffee table in the center city apartment whose exact location we can't divulge as we talked with two men whose identities we have sworn not to reveal, but who go under the "revolutionary names" of General Mad Anthony Paine and Dr. Benjamin Gonzo, reluctant guerrillas in a war against the Bicentennial.

"SCRAM," explained Paine, "is the Society to Counteract Roving Alien Masses. It is an attempt to get Americans to stay home in '76. They should not come to Philadelphia—in fact, they shouldn't go to Boston or New York or any other place."

"And stay out of Washington,"

added Gonzo, which seems like fairly good advice at any time.

"I'm angry," Paine said, "because the entire Bicentennial celebration is just being organized toward making money for people."

"What we've come down to is a Bicentennial that will now celebrate the bottom line."

Excoriating the "Buy-Centennial" in a mix of very-right and very-left politics, the SCRAM-blers (who don't believe in demonstrations or civil disobedience, and have post office box 344, Wayne, Pa. 19087 to get letters of support and suggestions) also noted:

"Philadelphia's great curse has been its historic associations, because Philadelphia has thought we own American

history and therefore we don't have to make ourselves into a 20th century city."

"They're out to spend more money on revamping Chestnut Street than they would have spent on poverty programs, on medical programs."

"How would Carmella Rizzo like 15 hotdog vendors outside her front door? Well, how do you think people in Society Hill like people looking through their windows?"

"SCRAM is trying," Paine said, "to deny the political bigshots and the people who run hotels the profit they're gonna try to make out of your hide and out of which they intend to give you as little as possible."

"The Bicentennial, like the country, belongs to everybody; it doesn't belong to just the people who have change-makers on their belts."

"The best Bicentennial celebration that anybody can do is to stay home



Only Philadelphians need apply.

and devote even one day toward working with the Police Athletic League or at a hospital—helping somebody out."  
—Ed Weiner

## Jim Tayoun's Crowded Tent: 24 Voters, 6 Kids, 1 Camel

Jimmy Tayoun, the colorful restaurateur and perennial candidate for public office, has found a sure-fire formula for successes at the ballot box.

Always a big man for helping constituents with parking tickets and zoning, he now delivers the ultimate in service: He houses a host of voters in his own home.

According to the spring, 1975 primary-election street voting list, Jimmy, his wife, their six children and 22 other duly qualified electors all live at 1321 South Broad Street.

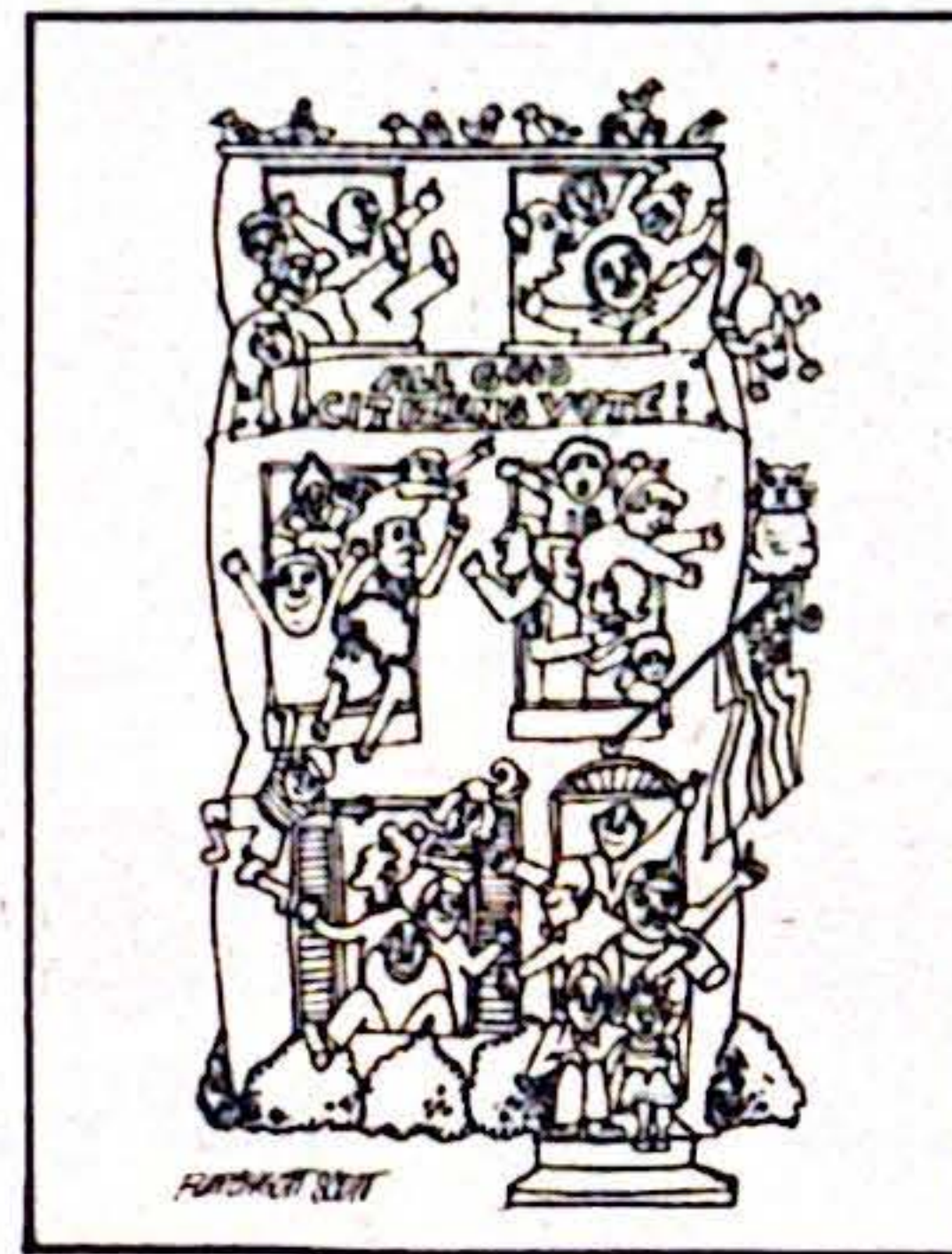
Our curiosity was piqued on receiving this intelligence, especially after we learned that the voting populations in the other houses on Jimmy's side of the block go from a low of three at 1301 to 11 at 1323. The median number is eight.

How, we wondered, did Tayoun manage to give shelter to such a multitude without bringing down the wrath of the Department of Licenses and Inspection upon his head; overflowing the sewage lines; creating mass suffocation or psychosis from overcrowding?

Present and voting last spring in the primary election when Tayoun won the Democratic nomination for City Council from the First District were: the Albaters Frank and Rosemary,

Arlene Benny, the Blankenships Bonnie and Henry, John Doyle, Maryann Gdowick, the Kellers Francis and Melvin, Ramez Khawly, Thomas Marchese, the Marrones Carmen and Rosemarie, Adele Michael, Theresa Polizzi, Fabian Schlater, Herbert Weinberg, Jacquelin White and the six adult Tayouns: Dolores, Edmond, James, Nora, Samuel and Solomon. Present but not voting were six little Tayouns.

The house, similar to the others on the block, has seven individual doorbells and seven mailboxes. Oddly, not all the names on the doorbells are on the street list and not all of the names on the street list are on the doorbells. However, it would appear that if all named were to be accounted for there would have to be twice as many apart-



ments as there are mailboxes, plus bunk beds in the kitchens and mattresses in the bathtubs.

## South St. Swaps Rizzo for Rubbish

The folks who live and work on South Street, between 3rd and 5th, have been complaining for years about the Friday night trash collections.

A few weeks ago, the residents decided to make their point more forcefully. One Thursday night, they dumped

their collective trash into the middle of the street and called the Streets Department, threatening to throw the stuff into an empty lot each week until the city changed its collection day to Wednesday. It did, responding with a speed previously unknown.

Rizzo's politicians responded almost as quickly in reaping whatever electoral benefits they could from such fast "service." The next day a crew arrived

## Action Line Finds A Real Wringer

Sometimes the *Inquirer's* Action Line gets too much action.

An alert *Inky* staffer saw a laundry bag full of dirty clothes fall off a truck in center city recently. The staffer took the laundry up to Action Line, which put out an appeal to the owner to please show him- or herself and claim the laundry.

Action Line also put out the laundry to a neighborhood washateria and asked it to launder the clothes so the owner would find a clean bundle. Launder them the place did. Too well, unfortunately.

When the owner, Steve Walko, an extra-large, showed up to claim his clothes, they had been shrunk down to petite. Very petite. Walko thanked Action Line and gave his clothes away.

Well, even the Lone Ranger had a bad day once in a while.

on South Street and strung up a big *Rizzo For Mayor* banner—which, of course, the residents promptly cut down and trashed... the next Wednesday.

Maybe it's just paranoia, but ever since the residents pulled down the Rizzo sign, there haven't been any street lights on at night between Front and 5th Streets on South.

—Julia Cass

## Hizzoner IN 'HOSPITAL HI-JINX'



I WAS UNDER THE STRICTEST DIETARY SUPERVISION...



... BUT GOING HOME WAS STILL THE BEST!!!





## Philadelphia's Reefer Sadness: One Toke Under the Line

The autumn of 1975 has seen a marijuana shortage as severe as the fabled Operation Intercept grass drought of summer 1969.

In that season of Woodstock, Atlantic City Rock and Altamont, Richard Nixon's dream of stopping grass herded many tokers to drugs they normally would not have tried: amphetamines, hallucinogens, cocaine, and, most notably, heroin.

Starting in late August this year, the copious flow of good-to-excellent Colombian-grown marijuana that normally travels through Philadelphia began to thin out. By late September, there was almost no grass for sale at any price (except for some novel Thai stick marijuana that is so expensive—and so potent—that it is sold in small, exotic amounts wrapped around bamboo sticks and costs about \$10 per joint as opposed to less than a dollar per joint of good Colombian).

This past summer saw the crash of two marijuana-laden antique aircraft flying in over the country's southern border, and an enormous bust of vans full of high-quality Colombian grass being off-loaded from a boat on a beach in Delaware.

These mishaps, pulling tons of marijuana out of circulation, are perhaps

most responsible for the current grass crisis.

But another theory is that major marijuana wholesalers have been holding their product off the market—just like the sugar and coffee manufacturers—to drive the price up artificially.

The *New Paper's* sources indicate that some holding back is being done at the highest levels of national marijuana marketing (and the result is an intense rise in the wholesale price of decent Colombian from around \$300 to almost \$600 a pound), but this summer's confluence of plane crashes and big pot busts is the real villain in this story.

The winners, for the moment, are the organized crime syndicates which run more efficient, better-protected heroin and cocaine smuggling operations. They didn't have a tough summer, but they are raising prices as the law of the free market dictates: decent coke is now selling at \$85 a gram or more.

The vacant eyes, restless hand motions and the general all-around irritability of Philadelphia's grass-less marijuana smokers are about to be cured, however. It is now harvest time in Colombia. No matter which shortage conspiracy theory is true—an actual dearth of grass or an artificial,

price-raising market manipulation—the shortage itself will soon come to an end.

The harvest will start the flow again if the drought has been real, or enormous inventories will force wholesalers to let the stuff go on the market if the shortage has been artificial.

One thing, though, is certain: the price is going to be considerably higher. Philadelphia marijuana smokers have been used to paying anywhere from \$25 to \$40 an ounce for good quality Colombian (for some reason, good Mexican never makes it to our market). Experts predict that \$40 an



Devil weed.

ounce will soon become the bottom price for that same Colombian.

Can't Herb Denenberg do something about this?

—Bill Mandel

## A Threat in Time Drops the Dime

The macho mayor of Philadelphia evidently has it in for Channel 10's female reporters. Back in September, WCAU anchorman Barney Morris got a thrill he wasn't expecting at the Hero Scholarship Thrill Show—a threat. As the two big fellas—Morris is 6'5", Rizzo 6'3"—were settling themselves in JFK Stadium's VIP section, Rizzo leaned over to Morris and told him to "put a leash" on Channel 10 reporter Joan Dinerstein.

"We've got enough dirt on her to fix her, but good," Rizzo told the shocked Morris. Morris, according to an ear witness, didn't reply.

The incident was a replay of Rizzo's

reaction to Herb Clarke, the Channel 10 weatherman/reporter, who crossed City Line Avenue the evening of the May Democratic primary to ask Rizzo, who was appearing on Channel 6's live election coverage, to drop by Channel 10 afterward for an interview.

"Are you kidding?" Rizzo asked Clarke. "I wouldn't appear on any station that hired Cuntly Marton." He was referring, in his own endearing way, to reporter Kati Marton, a sometimes hard-hitting political reporter.

Channel 10 didn't let Rizzo's attitude bother it, however. To the contrary. During the station's October 13 newscast, anchorman Morris lost no time in telling co-anchor Jack Jones and weatherman Clarke that "if anyone can bounce back from a broken leg, it'll be Frank Rizzo."

# THIS WEEK AT

# DISCOUNT MARTINTOWN STORES

# SALE STARTS October 29 through November 4

We reserve rights to limit quantities

SAVE 12¢ WITH THIS COUPON

**VASELINE**  
INTENSIVE CARE  
Bath Beads  
16 oz.  
**\$1.07**

SAVE 20¢

**JERGEN'S**  
DIRECT AID  
Skin Lotion  
**99¢**

SAVE 20¢

**MENNEN**  
PUSH-BUTTON  
Deodorant  
7 oz.  
**\$1.07**

SAVE 35¢

**SOMINEX**  
For safe, restless sleep  
16 Tablets  
**99¢**

SPECIAL

**JERGEN'S**  
BATH SOAP  
5 Pack  
5 for **\$1**

SAVE 34¢

**ROSE MILK**  
SKIN LOTION  
8 oz.  
**\$1.05**

SAVE 30¢

**AQUA VELVA**  
After Shave  
8.5 oz.  
**\$1.45**

SPECIAL

**MENNEN**  
PROTEIN  
21 Hair Spray  
13 oz.  
**\$1.59**

SAVE 13¢

**SARDO**  
SOAP  
3.5 oz.  
Bathe in luxury  
**63¢**

SAVE 10¢

**JERGEN'S**  
EXTRA DRY  
Skin Lotion  
15 oz.  
**\$1.49**

# DISCOUNT MARTINTOWN STORES

17th & SPRUCE STREETS  
Mon.-Fri. 8 A.M. to 6:30 P.M.  
Saturday - 9 A.M. to 6 P.M.  
Sunday - 12 Noon to 5 P.M.

21st & CHESTNUT STREETS  
Mon.-Fri. 8 A.M. to 8 P.M.  
Saturday - 9 A.M. to 6 P.M.  
Sunday - 12 Noon to 5 P.M.

BROAD & LOCUST STREETS  
Mon.-Fri. 8 A.M. to 9 P.M.  
Saturday - 9 A.M. to 9 P.M.  
Closed Sundays

BROAD & SPRUCE STREETS  
Mon.-Fri. 8 A.M. to 8 P.M.  
Saturday - 9 A.M. to 6 P.M.  
Sunday - 12 Noon to 5 P.M.

1901 J.F.K. BOULEVARD  
Mon.-Sat. 8 A.M. to 9 P.M.  
Sunday - 9 A.M. to 2 P.M.

135 SOUTH 18th STREET  
Near 18th & Walnut Streets  
Mon.-Fri. 8 A.M. to 6:30 P.M.  
Saturday - 10 A.M. to 6 P.M.  
Closed Sundays



## That Old Pheromone Magic's Got Me in Its Smell

Promise her anything, but give her a pheromone—it might do more for your sex life than Arpege.

Pheromones are chemical compounds that carry messages from one member of an animal species to another—usually through the air. And the messages—picked up subliminally by smell—are often X-rated. In moths, for example, the pheromone bombykol is what the female sends out when the green light is on. If the she-moth were to release all her bombykol at once, scientists figure, she'd get swarms of lusty suitors within seconds (assuming there were male moths in the neighborhood).

In humans, pheromones probably play a role in both sexual activity and menstrual cycles. Two researchers at the University of North Carolina took 62 married couples and gave out vials filled with either water, alcohol, a perfume or aliphatic acid (a possible human pheromone) and told the women to dab their chests with whatever happened to be in their vials right before bedtime. The subjects were not told what was in the vials.

Results: when the women dabbed the pheromone, sexual activity increased 20 percent and fantasy and desire rose for the great majority.

At the University of Pennsylvania, psychologist Martha McClintock has traced the roots of what was previously dismissed as an old wives' tale. For years, it seemed that women who were close friends synchronized their menstrual cycles—and so did mothers and daughters in the same household, even college roommates.

McClintock studied 135 women living in a college dorm. At the beginning of her experiment, there was no synchrony among the women, but after

seven months, women who roomed, studied or worked together were starting their cycles at the same time. After ruling out such possible causes as lunar phases, cafeteria food or the strain of mid-term exams, McClintock suggested pheromones as the cause for menstrual synchrony.

McClintock expanded her research to female rats, and found that they, too, synchronized menstruation, even when they were kept isolated from one another, if they shared the same air supply. And pheromones, we will remember, are carried in the air.

Pheromones, then, can transmit sexual allure, menstrual synchrony signals and a host of other emotions not yet identified in the lab. Research to



date shows the old canard about being able to "smell fear in the room" might have some strong basis in fact.

—Jane Wilson

## Strike Stuns Penn's Prez

The University of Pennsylvania has been in the news twice lately: once for kicking off a \$250 million development drive and once for kicking off a crippling strike of 1,000 non-unionized employees.

When the workers—members of a number of unions—went out October 15, the last people to find out were university administrators. Union members had been predicting the strike for weeks. Students were already looking around for alternatives to the dining service. Library users were checking

out books by the armload.

But administrators, who should have known better, were confident the workers would stay on the job. President Martin Meyerson was away from the campus on a speaking engagement. Management vice president Paul Gaddis was out of town. And the workers were just out... on strike.

Strikers had been working without contracts, which had expired in July, to let the university put its financial house in order. When the house was searched, \$2.1 million extra was "found" in the budget for all raises—and that includes unionized workers, faculty, administrators and non-unionized clerical and technical

employees.

When that small pie was splintered, it looked like a three-percent raise for unionized workers, and they walked.

Penn's problems have just begun. Faculty and non-unionized staff are watching the strike closely. If the eventual settlement is high, instructors and staff members—whose pay scales are below those of other comparable universities—will demand more pay for themselves.

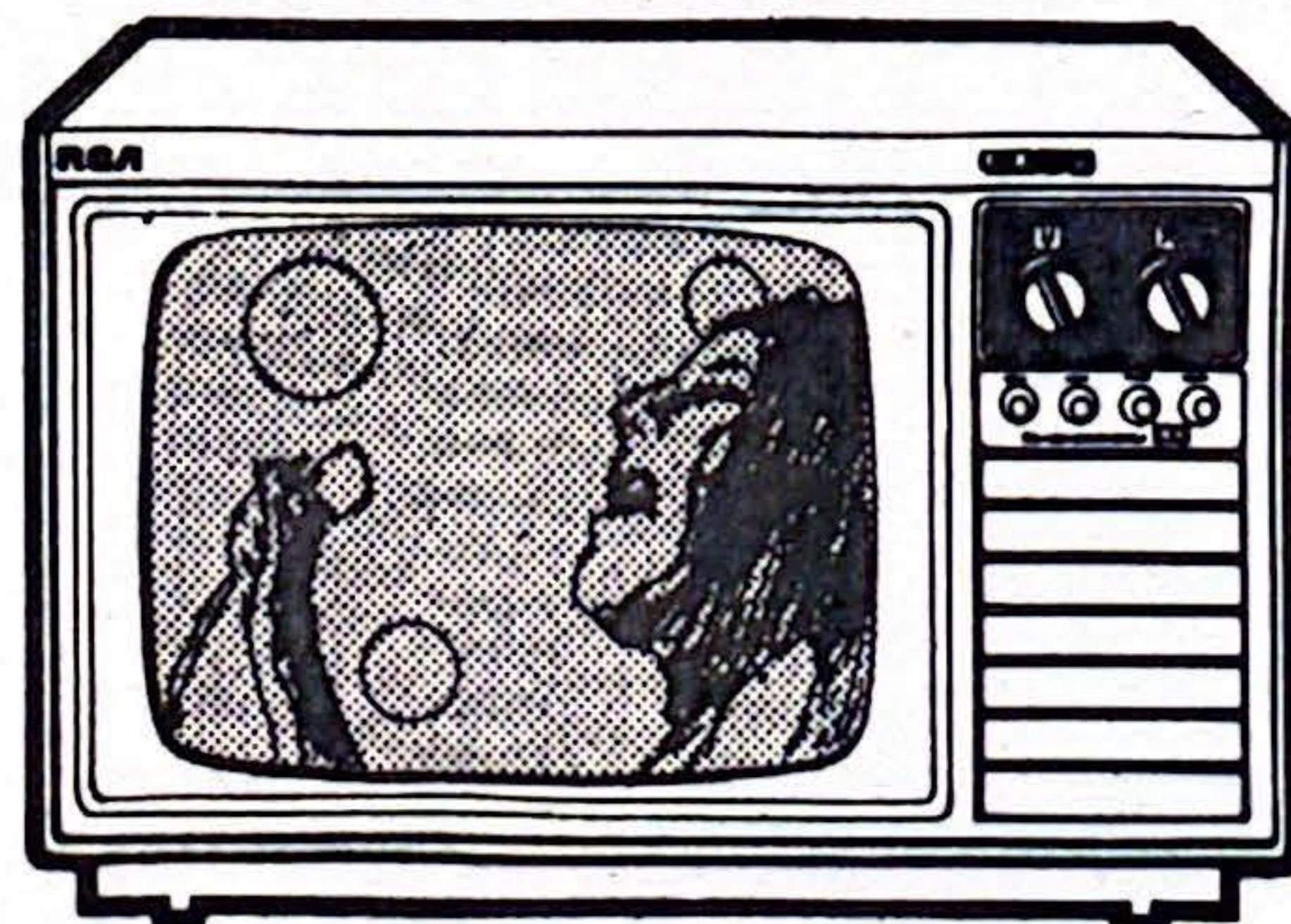
And non-unionized workers—mostly female clerical and technical employees—may be driven to unionize themselves, muddying an already unclear picture for Penn as it seeks \$250 million.

—Janet Novack

**\$5,000 will get  
you \$6,749.13  
in five years  
and a color TV  
RIGHT NOW**

**LINCOLN BANK**  
Another Reason for Switching Member F.D.I.C.

16th & Locust Streets • 18th & JFK Boulevard • 23rd Street & Hunting Park Avenue  
• 1 & 2 Bala Cynwyd Plaza, Bala Cynwyd • 1974 Sprout Road, Broomall • Norriton  
Square Shopping Center, East Norriton • Old Country Shopping Village, Warminster




Here's how:

Deposit	Term	Interest Rate	Growth	Color TV
\$5,000	5 years	6% = 6.18% annual yield	\$6,749.13	RIGHT NOW
\$2,500	10 years	6% = 6.18% annual yield	\$4,555.14	RIGHT NOW

Or, you can deposit \$1,000 for five years and receive the color TV *RIGHT NOW*, in lieu of interest.

Federal regulations require a substantial penalty for withdrawal before maturity. Such withdrawals can be made only with consent of the Bank and may require an additional penalty. Gifts are received as full or partial prepayment of interest.



**“The Flyers  wanted  
one broker to handle all  
of our business insurance.  
That’s why  
we selected BCA.”**



Sid Brotman, Financial Consultant, Philadelphia Hockey Club, Inc.

The Flyers had several different insurance brokers,  
each handling different aspects of their business.  
They wanted to consolidate all of their business insurance under one broker.  
They came to BCA.

The Flyers know what they’re doing. Both on the ice and off the ice.  
Smart management made a smart decision to select BCA.

Give us a call and let us show you what we can do for your company.

**The Insuring People**  
**BCA**

P. Lichtman, President – A. Lichtman, Vice President  
H. Lens, I. Blank, H. Cutler, N. Rizzo  
A. Gendler, J. Keenan, B. Mullen – Vice Presidents

711 Montgomery Avenue, Narberth, Pa. 19072 • 835-2300  
Facilities in New York, Chicago, Los Angeles, Miami and Philadelphia



## Why the Poe Tourist-Trap Is a House Full of Horror

The Edgar Allan Poe House (530 North 7th Street) is pure horror. It's raw history and heritage in the buff—without the glossy wrappings of Society Hill's gas lamps, tidy shutters and bronze eagles above the doors.

It's a reminder of what sightseeing was like before the experts learned to package and polish history to a fine shine.

You know you've left Society Hill when you spot the plastic flowerpots outside the doorway. Inside, the paper black cat taped to the door makes it certain; to pay your dollar admission, you have to squeeze in among ancient tattered periodicals (going for a nickel apiece) stacked in the hall and up the stairs.

There are plastic flowers in the parlor, pieces of a broken spinning wheel in the bedroom, and dingy paper peeling off the walls. One lurid spot of cheer glows in the kitchen, where the walk-in fireplace has been whimsically painted fire engine red.

The house produces shudders and goose bumps, all right, but not the kind you get from reading "The Black Cat," "The Gold Bug" and "The Raven," all works Poe wrote while he lived here between 1842 and 1844.

On an assistant editor's salary of \$10 a week he struggled to support his dying wife and his mother-in-law. Rent for the six tiny rooms was \$10 per month, but the David Niven look-alike finally couldn't even make those payments.

He left, and the house deteriorated until Richard Gimbel purchased, refurbished and opened it to the public in 1934. When he died, Gimbel bequeathed it to the Free Library. The Library now honors Poe by charging a dollar admission and ignoring the place, judging from its appearance. All the valuable memorabilia—Poe's desk and many of the manuscripts—are in the Main Library at Logan Square.

Poe must have been jinxed. He spent his mortal days fighting poverty and illness, and the bad luck seems to have dogged him right out of this world and into the next. "Philadelphia in the Fall," a tourist brochure, has added insult to the Library's injury with an incorrect address that sends Poe fans from wholesome places like Syracuse and Canada trudging through North Philadelphia slums searching in vain for Poe's gothic ambience.

For those who survive the trek, there is at least one consolation: Barbarn Frayne, who's been taking tourists through the house for nigh on forty years, regards her duties as a sacred trust. She stoutly fends off any criticism of Poe by explaining that he was *not* a drunkard, he just couldn't hold his liquor (his unfortunate custom of sleeping in gutters she blames on insensitive innkeepers).

It's just too bad the Free Library

doesn't share her sentiments. Although they're crying poor about renovating the place, it wouldn't take much cash to erase the worst eyesores: to throw out the broken spinning wheel, cheap china and plastic flowers, and to tack the wallpaper back up. That these remain to offend the eye just seems to prove that nobody cares.

Happy Halloween.

—Lucy Bomark

## A Bright New Idea: Planned Graffiti

Just when Norman Mailer, *Esquire* and *Harper's* had finally gotten around to noting that Philadelphia's graffiti was a genuine, 20th century, fall-of-the-American empire Art Form, for God sake, along comes a bunch of do-gooders and tries to replace the graffiti with poetry and art.

On the same day 45 trolley burned at SEPTA's 49th and Woodland depot, the Pennsylvania Council on the Arts held a posh little luncheon at the Peale Club to tell the press about 180 trolley cars that have been reconditioned and decorated with poems, paintings and photographs. The arts council pitched in \$16,000 for the project, SEPTA \$18,000 per trolley.

The newly-reconditioned cars will be

re-wired, re-floored and re-upholstered. Lexan, a bullet-and-rock-proof plastic, will be installed instead of glass and a spiffy new orange-blue-and-white paint job made of polyurethane-based paint will make graffiti wash right off.

These sparkling, invulnerable trolleys will be toodling along on routes in West Philadelphia and Germantown by the beginning of November. Unfortunately, the fire at 49th and Woodland on October 23 destroyed almost 20 of the first artsy/craftsy trolleys, but this temporary setback left the arts council undaunted.

"We just wanted to bring art to the everyday transit rider," explained Mrs. Frances Balter, the project's mother and a Pittsburgh resident. "In our city, we don't have a graffiti problem of course. There, people just stole the posters to take home."

—Bill Mandel

You can't miss us.  
We're that restaurant  
located right at the  
turn of the century.

It's not just our hanging Tiffany lamps, not just our old wood surroundings and old paintings and posters.

It's the way we treat you: as though you were the most important thing to happen to us all day.

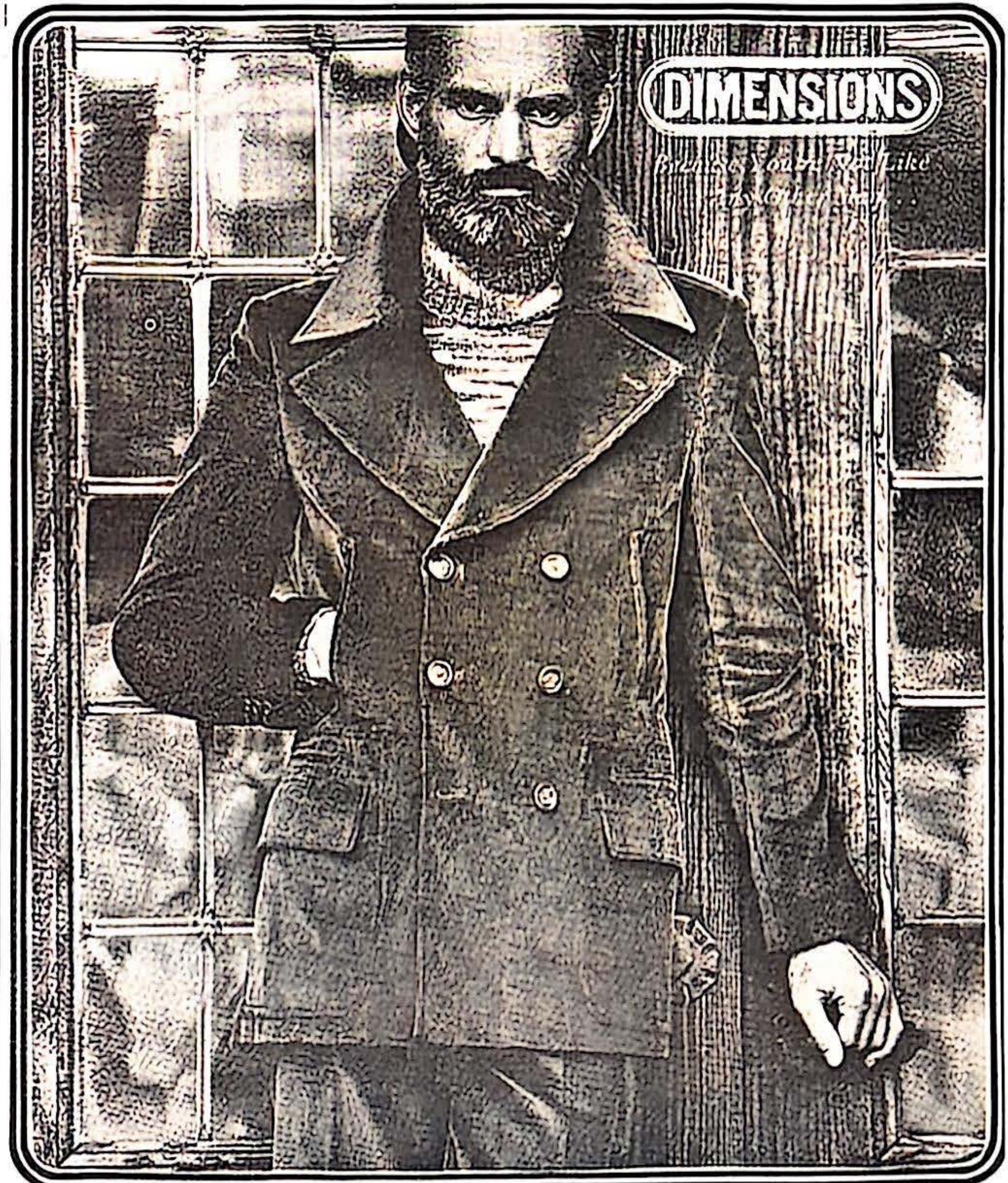
And the way we feed you. We make your steak *precisely* to order. No guesswork. Served *exactly* the way you like it.

And while we haven't managed to bring back turn-of-the-century prices, nobody's taken a better shot at it than we have. Our most popular steak—a huge Top Sirloin—costs only \$5.95, including all the salad, hot bread and coffee you can handle. And kids under 12 eat for considerably less.

You can enjoy your next meal in the 19th century. Without leaving the 20th.



Route 202 just north of Route 73, Center Square, Pa.  
*Everybody talks about the good old days.  
We're doing something about them.*



Fine Clothiers and Importers, 1627 Chestnut Street, Philadelphia  
Use your Dimensions Charge Account or American Express Money Card



# NewMarket at Head House Square

## Something old

## Something new

## Something else

000000

**THE ARTISAN'S CO-OP FOR UNICEF.** From the artisan-controlled cooperatives around the world comes the most beautiful selection of crafts • quilts • patchwork • weavings • toys • and accessories. What's more, all purchases help someone else as the profits go to UNICEF's work in worldwide emergency relief.

**BOWL AND BOARD.** For something special in wooden housewares, this is it. Salad bowls • trivets • candlesticks • goblets • jigsaw toys • animal skins • sheep fur • and more. From Thailand, Haiti, Yugoslavia, Morocco, Afghanistan, Vermont, and Maine. All at a price that won't bowl you over.

**THE CANDLEBERRY, LTD.** The complete candle shop. Scones • hurricane lanterns • brass and pewter candlesticks. Candles in all scents, sizes, and shapes • beeswax tapers • yard-long candles • oil lamps • candleholders • dried flowers • suncatchers • scented bath soaps • sachets • and powders. Considering the selection, it should be The Candleberry, Unlimited.

**EASTLUND GALLERY.** Opening in late November near the Water Plaza. A contemporary art gallery featuring fine oil paintings • watercolors • acrylics • etchings • silk screens • and lithographic prints. The works of accomplished local and foreign artists will constantly be on display.

**THE FRUIT LADY.** Fruits and produce that don't look or taste like what you get elsewhere. Olive grapes • chutney pears • fresh orange juice • homemade jams • and jellies. Wonderful fruit baskets in clear plexiglass to take home or send. Chocolate-covered frozen bananas. When you're counting on a special fruit or vegetable, count on The Fruit Lady to have it.

**HEAD HOUSE CARD SHOPPE.** Select your greetings from a distinguished collection. Old fashioned and contemporary cards • writing papers • wrapping papers • ribbons • gift items • puzzles • and more. This is the card shop for greetings of any season.

**HEAD HOUSE TAVERN.** Sink into the Tavern's famous onion soup and enjoy the casual atmosphere of a colonial tavern. Guitar players every night from

eleven-thirty to two. Homemade soups • sandwiches • steak and kidney pie • fish and chips • wines • whiskies • ales and stout from a huge list to cheer your spirits.

**JO-ANN'S NUT HOUSE.** More than 100 varieties of fresh-roasted nuts and delicious chocolates. Chocolate-covered atom cherries • special gift tins • chocolate-covered pretzels • and fresh holiday candles all year. Experience the taste of rich chocolates, almonds to walnuts, and everything in-between.

**LAUTREC.** One of Philadelphia's finest French restaurants. The haute cuisine menu includes: Entrecôte de Boeuf Henri IV • Porc Montmorency • Alouettes de Veau • and Shrimps au Pernod. Lautrec est très magnifique. And so is **THE BORGIA TEA ROOM.** An international cafe and bar featuring crepes • polage • Belgian waffles • imported bratwurst • the finest aperitifs • wines • cocktails • and coffees. Entertainment Thursday, Friday and Saturday. C'est la vie, at Lautrec and The Borgia Tea Room.

**MITCHELL & NESS.** Philadelphia's finest sporting goods store! Haute couture tennis and ski fashions from France, Italy and the U.S.A. Equipment and clothes for jogging • rugby • football • hockey • basketball • baseball • and just about every other sport. Shop Mitchell & Ness and be a winner whatever your sport.

**THE MUSEUM STORE AT NEWMARKET.** Philadelphia is a living museum and The Museum Store has captured some of its essence. Information about the area • archaeological finds • historic reproductions • maps • prints • cards • vintage toys • and more. All in a fresh and honest presentation. It's your chance to piece together 200 years of history.

**ONCE UPON A PORCH.** Splendid Victorian ice cream parlour and restaurant. Omelettes • sandwiches • salads • crepes • burgers • and homemade soups from the kitchen. Glorious sundaes • sodas • and splits from a real soda fountain. Special Sunday Brunch. High Tea. Will open once upon a late November day.

**PAPERBACK BOOKSMITH.** A way with words, a thousand times over. Art • drama • literature •

bestsellers • children's • and every other subject. Don't let the name fool you—there are plenty of hardcovers, and many have the price cut in two. The staff is knowing and friendly and looks forward to knowing you.

**TANCREDI APOTHECARY.** A country pharmacy in the city. A great selection of imported soaps • brushes • perfumes • and cosmetics. With a pharmacist who cares.

**THE RUSTY SCUPPER.** Philadelphia's most exciting contemporary restaurant overlooking the Delaware. Modestly-priced prime rib • lobster • London broil • king crab legs • shrimp teriyaki • famous salad bar • and more. Join the people who know what's happening—they're at The Rusty Scupper.

**TITANIC TRAVEL, LTD.** A travel agency like no other. Relax in elegance, sip a glass of sherry, and discuss a crossing on the Queen. From Papooto to Peru • Kowloon to Carnival. Whether it's around the corner or around the world, Titanic Travel will send you in style.

**TOBACCO TRAIL.** Smoke shop extraordinaire. Imported and domestic pipes • cigarettes • and custom-blended tobaccos. Charatan • GBD • Comoy • hand-carved meerschaum • porcelain • peasant • and peace pipes. Look for Tobacco Trail to light up in late November.

**WESTERN SAVINGS BANK.** Wishing won't do it, saving will. Get 5¼% interest on savings accounts compounded daily for an effective yield of 5.47%. And at a branch where your money grows faster than their plants. See for yourself.

**WICKER, ETC.** If wicker has worked its way into your decorating plans, then wend your way into Wicker, Etc. Chairs • tables • canopies • headboards • baskets • and more. Imported from the Orient • Africa • Spain • and Portugal. It's a matter of time 'til Wicker, Etc. weaves its way into your life.

There's a lot more in store.

Coming soon:

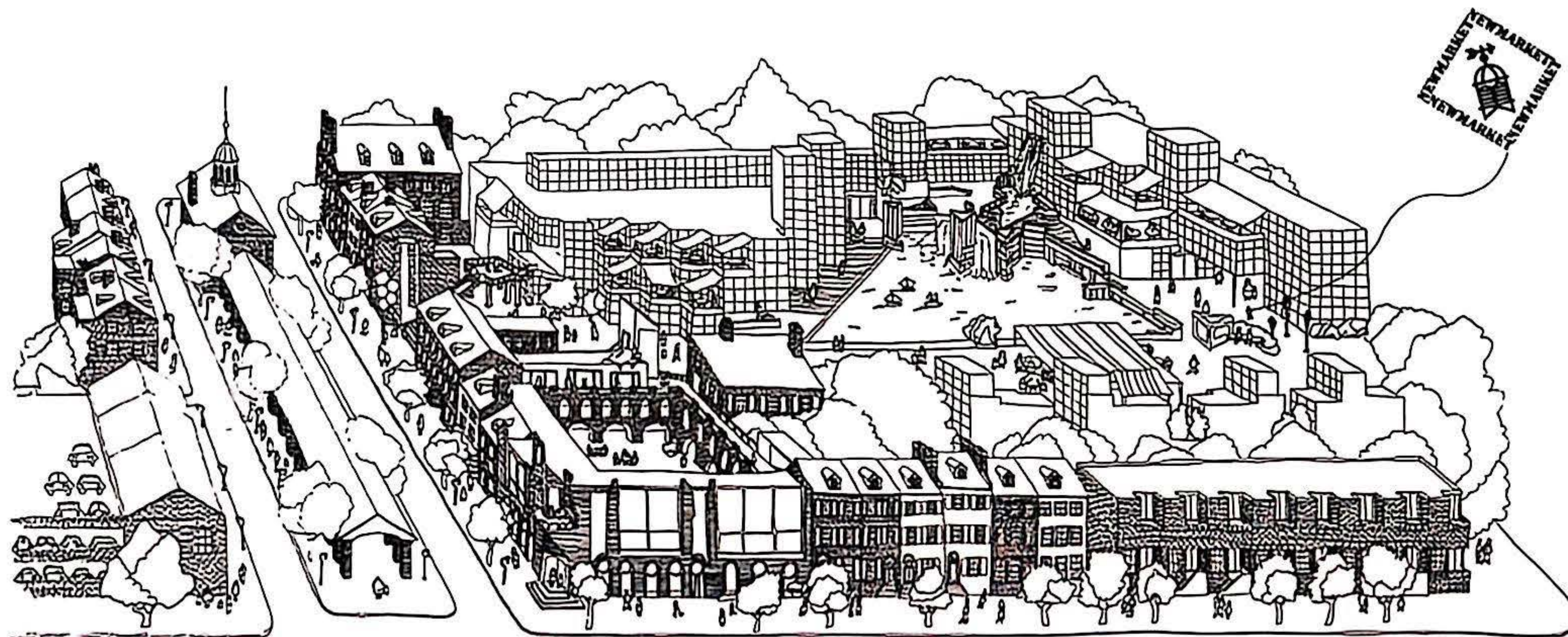
- KIVA • THE SAND DWELLERS
- THE COLLECTOR'S CABINET
- SIR WINSTON CHURCHILL LTD.

## NEWMARKET AT HEAD HOUSE SQUARE

Bounded by Second, Front, Pine, and Lombard Streets in Society Hill

You can take public transport to NewMarket: SEPTA will get you there on the "D" bus, Routes 40, 42, and 90, or the Penn's Loop. Or you can drive, and park beneath the Glass Palace, entrance on Front Street.

We're open seven days a week For information call 215-923-6032





# The \$7-Million Mistake

*The biggest holes in the Transitway aren't underfoot.*

The architect's rosy vision shows a new, quiet bus. Never happen; the old fume-belchers will still be around.

In this rendering, pedestrians stroll across a crosswalk. The reality will be different —since this is the point at which buses will hit maximum speed.

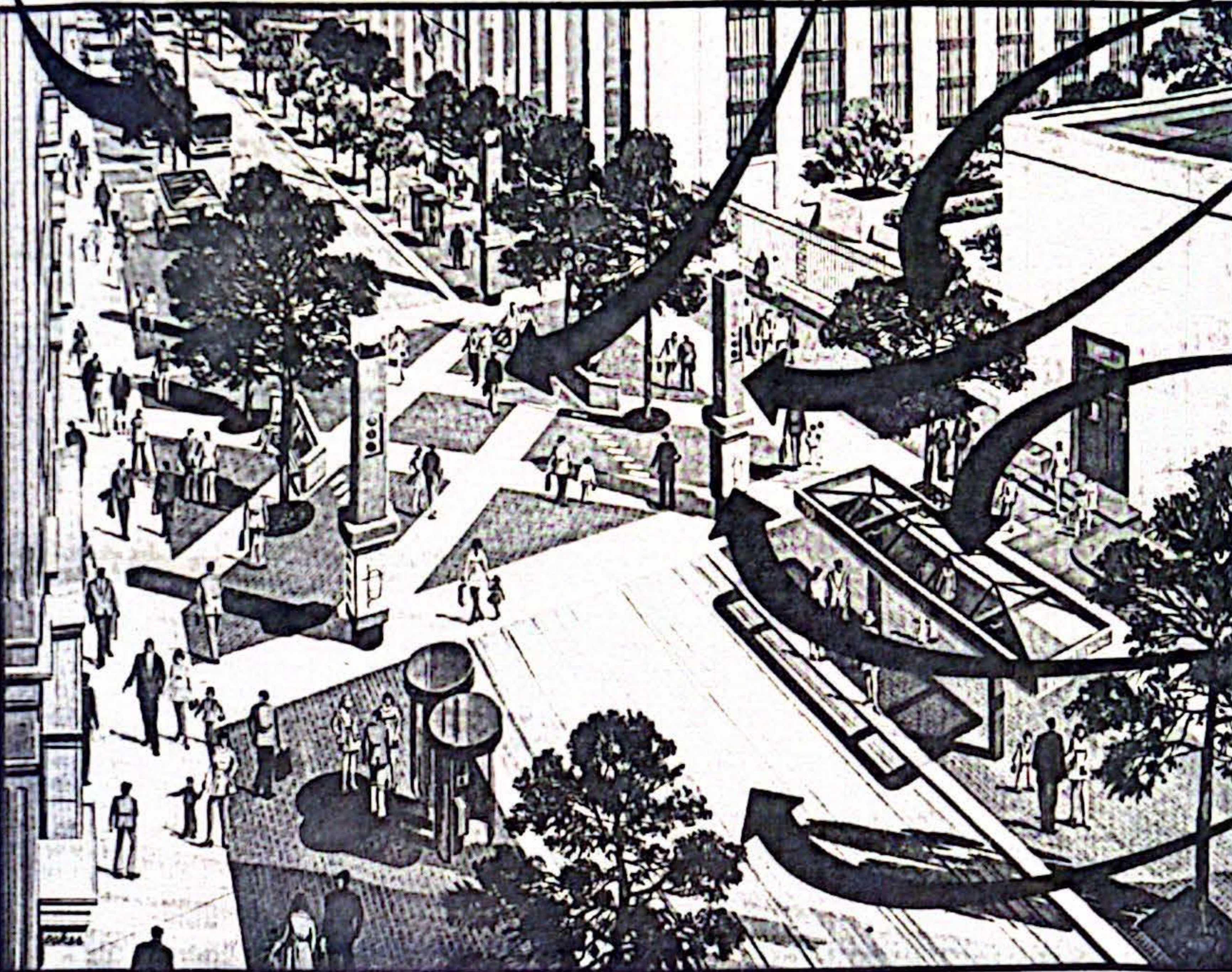
In one of the many construction snafus on the Transitway, a contractor poured a sheet of concrete —then had to chop it up to plant the trees.

This may be one of the most expensive traffic lights on earth: it costs \$15,000 (twice as much as the ordinary type).

These bus shelters had to be moved when the bus stop was moved to the end of the block...

...but these transit maps weren't moved, which means they'll be a half-block from the bus stops.

Picture two buses passing each other on this narrow roadway and pray for any pedestrian unlucky enough to be caught between.



*Continued from page 1*

nap their buses (the D and the 42) for the Transitway. Now SEPTA's not sure what buses it will snatch to run west on Chestnut.

Obviously, the Chestnut Street story is of the stay-tuned-for-latest-developments variety. The production is sponsored by the UMTA —the federal Urban Mass Transit Authority (for every \$1 the city spends, the feds kick in \$24 and the state \$5). It is directed by the city's Department of Public Property.

In episode one, back in the '60s, Chestnut Street appeared as a river-to-river pedestrian mall, with some sort of slow-moving non-polluting vehicles (trams or jitneys) shuttling shoppers from one end of center city to the other.

In episode two, which began a couple of years ago, the mall turned into a transitway running from Penn's Landing to 20th Street. No one, it seems, was terribly enthusiastic about funding an improvement solely for pedestrians, so when UMTA expressed interest in a transitway, the city jumped on the bus.

Then the charming little trams and jitneys quickly fell into disrepute

("They're nothing more than novelties," sniffs Bill Grabske, the city's deputy mayor for transportation). The new vogue became the idea of a "transportation corridor" —meaning that people could come into town on the D and 42 buses, shop around for a while, and then cross the street to catch the same bus going home.

That, however, was last year. The current, 1975 episode of the Chestnut Street story abounds with fast-moving plot changes, as the city compromises with almost everyone to push the project through for the Bicentennial.

Plot change one: The "transportation corridor" idea has been temporarily set aside (this change will be permanent if the Walnut Street merchants get their way and keep their bus —see sidebar).

Plot change two: When Chestnut Street parking lot owners sued the city to keep cars on the street, the city decided it would rather switch than fight. According to Grabske, the city would probably have won the case, "but we decided not to risk a lengthy court battle, which would certainly have meant constructing the project long after the Bicentennial."

As a consequence, the Transitway

was shortened to ten blocks (8th to 18th Streets —no parking lots here), although the blocks between 6th and 8th will get brick sidewalks and ornamental lights like the rest of the street.

The result of all the city's last-minute compromises will be one of the most confusing traffic patterns ever devised. Here's an up-to-date picture of the new and improved Chestnut Street:

Between the Schuylkill River and 18th Street, cars and buses run one-way going east. Between 18th and 9th, buses only run both ways. (The same is true between 9th and 8th, except taxis can get on here to serve the Ben Franklin Hotel.) From 8th to 6th Streets, buses and cars travel two ways and, finally, from 6th to the Delaware, the street returns to one-way east-bound cars and buses.

Got that?

"I don't know if anyone will be able to figure out what's going on down there —with one-ways here, two-ways there, no cars here, some cars there," worries Arthur Kauffman, a big promoter of the mall-cum-transitway back in the '60s, and whose consulting firm did the project's business feasibility study for the City Planning Commission.

Kauffman is deeply concerned about

the block in front of Independence Hall. "Millions of people, thousands of them children, will be crossing that street between the Hall and the Liberty Bell."

"I called up Grabske not long ago and asked him how the city intended to handle this. He said, 'We may have to put in a traffic light at mid-block,' and I said, 'That's fine, but you're going to have car traffic backed up onto the Transitway.' I question whether the city has seriously considered the safety of all these tourists."

How safe the street will be for anyone is another question, what with ice-prone bricks on the sidewalks and SEPTA's lead-footed bus drivers in the streets.

"We call those bus drivers cowboys," confides one on-site construction worker. "Even with all the holes in the street and all the big equipment, they roar through here like they're in some kind of rodeo. Believe me, they've scared us a few times. My supervisor has had to run up to some of the buses, bang on the window and shout, 'Slow down! Slow down! Slow down!'"

But even if every SEPTA cowboy could be lassoed into submission, the buses could not be considerably slowed.

*(Continued on page 12)*



## TRANSIT

(Continued from page 11)

Chestnut Street, after all, is a transit project. The Urban Mass Transit Authority is funding it to stimulate bus travel, and speeding the trip is part of that.

Ironically, while the buses will be traveling at higher speeds—a potential danger to pedestrians—between stops, it appears certain that it will take them longer to complete their journey, because of the circuitous routes and numerous stops imposed on them. And they'll be traveling fastest at precisely the locations where pedestrians are likely to be most numerous.

This inherent conflict between pedestrian safety and bus speed exploded last spring in what might be called "the battle of the bus stops."

In one camp were the engineering consultants for the project—De Leuw, Cather and Company. When they conducted the original traffic and safety study, De Leuw concluded that the buses should stop just before the planned mid-block pedestrian crossings. (Their reasons, presumably, included safety, although Public Property commissioner Robert Silver wouldn't allow any of the consultants on this job to talk to reporters. "This is the way good public relations are handled," one of his underlings explained.)

The project architects—Ueland and Junker—quickly joined up. If the engineers said the buses should stop at mid-block, they reasoned, that's where the big design improvements should go—the bus shelters, the benches, the ornamental lights.

They also designed elaborate mid-block "traffic control columns" that would automatically turn red at the approach of a bus and would house big transit maps and schedules to aid people waiting under the nearby shelters.

Last spring, however, opposition forces gathered—led initially by Vuckan Vuchic, a professor of transportation planning at Penn.

Vuchic calculated that if the buses



*"A dirty, smelly busway is not my idea of a pedestrian sanctuary."*

stopped at mid-block, they would move "considerably more slowly" than they did when Chestnut Street was jammed with cars. (The reason: the buses might have to stop twice per block—at the middle to pick up passengers and at the intersections if the lights were red.)

"That seemed to me completely unacceptable," explains Vuchic. "I called up SEPTA and I said, 'Do you know what they're doing with your buses?'"

The city immediately grasped the importance of Vuchic's discovery (remember, the feds are bankrolling this as a transit improvement) and moved the bus stops to the corner.

Fortunately, the bus shelters could be put down anywhere, but the traffic con-

trol columns were too far down the production line to retrieve or redesign. The result: when the Transitway is completed, puzzled tourists and residents will find the bus schedules and transit maps half a block away from the bus stops and shelters.

The good news for pedestrians is that the mid-block lights will now automatically turn green as buses approach, which means they'll reach their maximum speed smack in the middle of the pedestrian crossings.

"If those engineers think pedestrians are going to pay attention to the mid-block lights, they're absolutely crazy!" explodes a city engineer who prefers to remain anonymous. (In these days of Attila the Hun, he explains, it's

dangerous for city employees to speak out publicly.)

With all these quick changes, will the buses go much faster than before? Grabske insists they will. "How can the buses not go faster, now that the street's no longer jammed with cars?" he asks.

Certainly his argument sounds logical; unfortunately, it's not true. SEPTA spokesman Frank Friel checked with his supervisors and came back with this information:

How fast buses will travel on the completed Transitway, he says, "will depend on how well the pedestrian movement can be controlled. We're certainly hoping they'll go at least as fast as they did before. If we're really lucky, the eastbound buses might go a little faster."

The westbound buses will undoubtedly go slower. If the D and 42 buses are re-routed, they will travel west on Walnut from 2nd to 7th, then turn north onto Chestnut. Here, they'll run ten blocks along the Transitway, turn south at 17th, and get back onto Walnut. The westbound buses, in short, will travel an extra two blocks and will certainly get jammed up turning on and off narrow 7th and 17th Streets.

This kind of transportation planning just doesn't qualify as a \$7-million improvement, says one city engineer.

"We took the cars off Chestnut Street with surprisingly few problems," he says. "I expected massive jam-ups on eastbound Market Street, but I underestimated the motorists' ingenuity in finding alternate routes."

"The important point is this: We did the seemingly impossible. We got cars off Chestnut Street. But what are we getting in return? Some people say, 'Well, we're getting trees and bus shelters,' but those we could have had without all the expense and disruption."

"I say we're getting a jumbled traffic pattern no one will be able to figure out. We're getting buses that won't go any faster than they did before which, in my engineering book, is no transit improvement. And as for Chestnut Street becoming a haven for shoppers," he sighs, "a dirty, smelly busway is not my idea of a pedestrian sanctuary."

## The Plot to Kidnap the Walnut St. Buses

Some Chestnut Street merchants are fighting mad about the unfulfilled promises the city made when it asked them to approve the Transitway—promises like adding side-street parking for quick in-and-out shoppers. (Not one new space has appeared, says the manager of the Quaker City Hobby Shop. His customers now have to pay \$1 at a parking lot when they come to pick up a \$3 item.)

The city also promised to rip up and reconstruct the street two blocks at a time, rather than blitzing the whole street simultaneously. This technique, explains James Swartz, manager of the Swartz Furniture Company, put everyone out of commission for a longer time than was really necessary.

"All Chestnut Street businesses have suffered financially from this project," he says. "For more marginal concerns, the consequences have been catastrophic."

In the meantime, the Walnut Street merchants are even more steamed up by the city's plot to kidnap their buses. According to Grabske, city representatives explained the change to the merchants at a meeting more than a year ago, and "they couldn't have cared less

about losing their buses." The merchants tell a far different story.

"If any potential bus change had been listed on the meeting agenda, I wouldn't have missed it for the world. My husband and I have always been very active in Walnut Street affairs," says Mrs. Andre Ferber, owner of Jacques Ferber Furs and one of the many Walnut Street merchants who didn't make—or didn't know about—the meeting.

Those who did attend—like Milton Furland, president of Penn Federal Savings and Loan and also of the Walnut Street Merchants Association—recall that the city explained its Bicentennial plans and "mentioned some sort of tram buses. If they did tell us they intended to move our buses, none of us came away with that clear impression."

The merchants' impression became crystal-clear this spring, however, when a letter sent to Chestnut Street businesses (which mentioned their acquisition of the westbound Walnut D and 42 buses) fell into the hands of a Walnut Street merchant. The association hastily called a meeting and asked the city's representatives to appear.

This time, everyone showed up. "I chaired the meeting and it was unbelievable!" exclaims John Hons, secretary of the association and a Penn Federal marketing executive.

"An owner of a very high-class store opened the meeting by saying, 'I'll tell you how far I'm willing to go on this. If you move our buses, I'm going to sue!' and it got hotter from there. I finally had to tell the merchants, 'Hey, I promised these guys they'd get out of here alive.'"

One of the most vocal merchants was Mrs. Ferber. She thinks the city spoke with a very forked tongue. It's ironic, she says, that at the very same time they were extolling buses and downing cars in their conversations with Chestnut Street merchants, they were feeding the opposite line to the Walnut merchants.

"They told us they were going to do us a big favor by getting the nasty buses off our street. That way, they said, the cars—which, after all, really bring in the business—could travel along the street more easily."

The city, Mrs. Ferber adds, also offered to favor the Walnut merchants with truck loading zones in front of

their businesses, "which, in our naivete, we accepted. It turns out we're now getting the Chestnut Street trucks. They park in front of our stores, pull out their dollies and push them up to Chestnut."

"The point is that Chestnut Street is getting our buses and we're getting their trucks. Is that a fair exchange? It certainly seems to me that the city's so anxious to make a go of the Chestnut Street project they have little or no concern for what happens to Walnut."

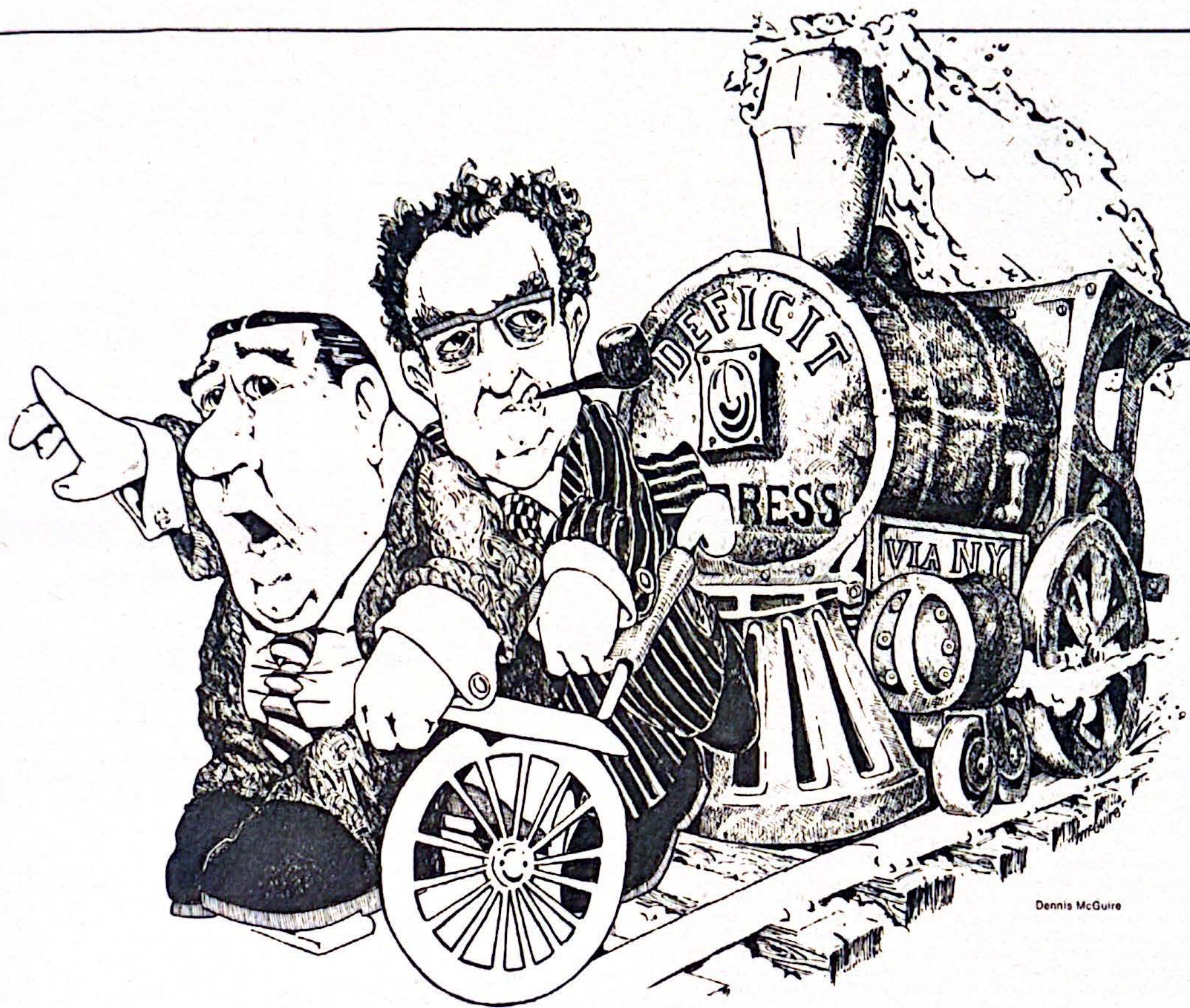
John Hons agrees: "Philadelphia already has one of the smallest shopping areas of any major city, and by focusing all its improvements on Chestnut, the city's narrowing it even further."

"Buses do help business. If the city now funnels all the bus-commuter and tourist traffic onto Chestnut, there's no doubt the Walnut merchants will feel it in their cash registers. When you consider that we're in an economic slump and that big improvements are also slated for Market Street, I fear the end result will be a deterioration of the quality of shops along Walnut and an ultimate deterioration of the street itself."



# Red Sea Rising

*Why the city is going broke—  
and what you'll pay to bail it out.*



Dennis McGuire

*"Philadelphia may be joining New York City on the brink of financial disaster."*

**By Lenora E. Berson**

Philadelphia is going broke. And you are going to pay for it.

Those knowledgeable in the arcane ways of municipal bookkeeping claim that there are only three choices if the city is to avoid New York's dismal fate: a hike in the wage tax from the present 3.3 percent to 4.8 percent; a raise of 19 mills in the real estate tax; or some combination of both.

If you are now earning \$14,000 a year, the bite out of your paycheck would be \$672 instead of \$462.

A 19-mill increase in the real estate

tax would mean that a home owner with a house assessed at \$15,000 would fork over \$1005 a year to the city instead of \$720.

Nor will apartment dwellers escape. Rent increases will obviously follow as landlords pass on higher taxes to tenants.

Although no two people agree on the size of the city's deficit, all say that it is big—and getting bigger.

City Controller William Klenk estimates that "we will be short \$82 million by the end of June."

Finance Director Lennox Moak, the architect of Rizzo's fiscal policy, pegs the hole at \$50 million.

Third-party mayoral candidate and former Deputy Mayor Charles Bowser claims the city will welcome the fiscal New Year \$139 million in the red.

And, when last seen, GOP hopeful Tom Foglietta was still counting.

We say they are *all* underestimating. Our conservative but hard-eyed look shows the taxpayers of Philadelphia facing a bill of \$159.3 million.

The bulk of that deficit—\$132.3 million—is in the city's operating budget. In addition, there is a \$27 million school board deficit.

As a result, Philadelphia may be joining New York at the brink of fiscal

disaster. Interestingly, the catalyst for the collapse of the Fun City was an initial revelation of a three percent gap in the city's operating budget. Philadelphia's gap is more than 10 percent.

The only way that Philadelphia could have fallen so far behind the eight-ball was that Rizzo and Moak played fast and loose with the City Charter's commandment to produce a balanced budget. Instead of admitting the naked truth, they covered their increasing deficits with questionable accounting fig leaves.

The confusion is depressingly remi-

(Continued on page 14)



## BROKE

(Continued from page 13)

niscient of what preceded New York's financial debacle.

Although the figures are confusing, the recipe that produced them is not. It included the invention of non-existent revenues, the padding of real ones and a dash of fancy footwork in the accounting department.

The most ingenious ingredient in this recipe for disaster is \$65 million that Rizzo claims he will get from the state legislature, the federal government and the courts.

But will he?

According to Moak's counting, there is \$47 million awaiting the city if only the state legislature will allocate part of a tax on personal property to Philadelphia, give the city a share of the state's taxes on foreign life insurance premiums, increase the fees due Philadelphia for civil litigation in Common Pleas and Municipal Courts, and hand over \$1 million from the voluntary bond refunding program.

"No way are we going to do that," says an influential state representative. "In fact, the city is likely, at least this year, to be assessed for additional court costs instead of getting increased court fees."

Rizzo evidently believes that a post-electoral flexing of his political muscles will bring the state legislature into line. "I'm going to make Attila the Hun look like a faggot," he has boasted.

The legislator only laughed.

Besides the money that Philadelphia is not likely to get from Harrisburg, there is an extra \$12 million in the Rizzo-Moak budget that is not coming from Washington. It's in the form of an energy tax revenue-sharing program that doesn't exist.

As a topper, Finance Director Moak has counted on the credit side of the ledger \$6.3 million in real estate taxes owed the city by the Penn Central and Reading Railroads. But the bankruptcy court is not about to award the sum this year or perhaps any year; that money, along with the other sums in his rescue package, simply are not forthcoming—unless they're brought by the Tooth Fairy.

Not content with these inventions, Moak has overestimated the amount of money he will get from the city's two major sources of local revenue—the tax on wages and the tax on real estate.

The wage tax produces 42 percent of the city's income; property taxes contribute 18 percent. In this bearish year Moak's estimates for both are bullish.

## Len Moak's Capital Capers

In contrast to the short-run money crunch, Philadelphia has kept its long-term debt service under control. Until recently, that is.

One effective, if not very honest, device Moak used was underspending money in the city's capital budget. In 1974-75 the city spent only 30 percent of the money that had actually been budgeted.

In essence, the capital budget was not used to build playgrounds and libraries—but to buy political time. Instead of a fiscal statement the capital budget became a piece of propaganda.

This stratagem might have worked for the city's long-term debt, if it were not for the troubles in New York and

## The Deficit and How It Grew

### Non-existent revenues

State personal property tax revenues	\$26,000,000
State foreign life insurance tax	10,000,000
Voluntary bond refunding program	1,000,000
Increased court fees	10,000,000
Sub total	47,000,000
Federal energy tax revenue sharing program	12,000,000
Bankrupt railroad real estate taxes	6,300,000
<b>TOTAL</b>	<b>65,300,000</b>

### Overestimation of tax revenues

Wage taxes	17,500,000
Real estate taxes	2,000,000
Real estate transfer tax, Traffic Court fines	4,000,000
<b>TOTAL</b>	<b>23,500,000</b>

### Underestimation of costs

Wage and welfare adjustments for city employees	20,000,000
---	------------

### Bookkeeping tricks

Anticipated federal and state payments to city	23,500,000
--	------------

### School District deficit

	27,000,000
--	------------

**GRAND TOTAL** ..... \$159,300,000

In the face of a shrinking job market, and while the city economist admits that Philadelphia has lost 40,000 jobs over the past year, the budget predicts a \$22 million wage tax increase. In wage tax revenues last year the increase was only \$4.5 million. Moak is seeing \$17.5 million that just isn't there.

And that's not the only illusion. For example, Moak claims to have spotted 12,000 new Bicentennial workers, each making \$10,000 a year. He says the city will collect \$4 million in wage taxes from them. But there is no evidence from the federal Bureau of Labor Statistics that the jobs are really going to be here.

"I think Moak just put that item in to help balance the budget on paper," says one skeptical fiscal expert.

Moak's optimism extends to a forecast for a suspiciously hefty growth in real estate taxes. In 1974-75 the city collected \$99.7 million. This year the mayor and the finance director estimate the take will be \$104.2 million, or an increase of five percent. In the past three years the increase has averaged out to a little over one percent.

"I can't see it," says Michael Bradley, the combative head of the Board of Revision of Taxes, which assesses all of Philadelphia's private property.

Other pufferies include steep jumps in monies from the real estate transfer tax and (to the chagrin of ticket fixers) sharply increased expectations of fines that will be collected by Traffic Court.

If Moak has padded the budget's income columns, he has also shaved the cost lines.

For example, there is the small matter of the massive pay raises given to city workers just before the primary election. Moak says they'll cost the city \$27 million.

But his figure covers only the 11,000 police and firemen among the city's 29,000 employees. Omitted are 18,000 non-uniformed municipal payrollers. They have just received a whopping 12.6 to 12.8 percent raise. According to one local labor leader, "It is probably the best settlement in the U.S. today."

This dandy dish for workers, some of whom are already receiving 46 percent more than their peers in private industry, will cost the city more than \$20 million. Although this newest bite isn't even in the budget, money will have to be found for it right after election day.

Even more serious is an accounting trick that Moak openly admits: crediting the city treasury with \$23.5 million in money owed—but not yet paid—by the state and federal governments.

What Moak has done is anticipate payments this year that the city may not receive until next year or even the year after. This kind of bookkeeping got New York into deep trouble.

In an attempt to hold back the Red Sea, Moak, like his counterparts in New York, keeps changing the way he keeps the books. Two years ago, a new accounting system showed that the city's deficit from prior operations was \$8 million. According to City Controller William Klenk, the old way of accounting would have given us a \$66.7 million hangover.

Shades of Fun City.

To keep going in the short run Rizzo and Moak have borrowed money. They have linked repaying the notes to specific taxes that will be coming in. This has made it easier for the city to get quick cash.

This technique is not uncommon. Most governments use tax anticipation notes in the first half of the year to run the city until tax revenues start coming in during the final half.

However, Controller Klenk believes that Moak and Rizzo are now borrowing much greater sums and are doing it much later in the year. "We are," says Klenk, "beginning to have an interest (payment) problem because of this heavy borrowing policy."

Moak now admits that the city will be in serious trouble if it has to borrow over \$100 million to cover its deficit. But that is just what the mayor will have to do, unless there's a miracle in Harrisburg or Washington.

Will Rizzo get the money?

"The city's credit is still good with us," said one banker from his plush conference room high above Broad Street.

"However, there are three conditions that must be met if we are to continue lending money to this administration: the finance director must be a man who has the confidence of the financial community; a tight rein must be kept on spending; and taxes must be raised to cover the deficit."

But even the banker does not know if his conditions will be met.

"Philadelphia," he continued, "is very much a gentleman's city. We don't talk about each other in public. But in fact there is very little confidence in the mayor. The city's ability to borrow money has rested on the faith Len Moak inspires. Certainly we will not continue to lend money if we do not respect the city's chief fiscal officer or we do not believe that the mayor has respect for that officer."

Will Len Moak stay on? He refuses to say. Some friends believe that the finance director's veiled hints about departure after the November election are really feelers for more money. Others say that Moak, protective of his reputation, doesn't want to be around when Rizzo's Red Sea rolls in.

Should Moak leave, his place will be hard to fill. Men with his credentials are usually leery about working for politicians who are more interested in counting votes than budgetary deficits.

Even more scary is what will happen if the banks' conditions are met. Is Philadelphia to be governed as New York, by an unelected junta of money men? If so, just what do these fiscal overlords mean when they say, "Keep a tight rein on spending?"

Are the bankers to decide, rather than the mayor and City Council, whether Philadelphia can afford a community college or a municipal hospital? Will they decide whether we have fewer trash pick-ups and more potholes? Will they set the size of the police force and determine whether or not to fund shelters for abandoned children?

And so, the \$159.3 million question is whether Frank Rizzo will raise taxes.

The painful answer ought to be Yes, New York City poses the alternative.

Can he politically afford to raise taxes? Probably not. He is already eyeing the governor's mansion. It is possible that Rizzo can pile up enough short-term debt to see himself through the November 1978 state election.

He may survive the crisis he has created—but will the city?



# NOW Flocks to DeCrow's Nest

*Notes on a fractious convention.*

By Paula Span

## Day One

Betty Friedan makes her first appearance at a small reception Friday afternoon, along with two other past presidents of the National Organization for Women and a few bottles of cheap chianti.

She has come back to haunt us, like the Ghost of Christmas Past.

This brief gathering in a Bellevue-Stratford suite is the only official attention that NOW will grant the woman who founded it a decade ago. The four-day conference has generated dozens of pages of schedules and press releases, listings of officers and workshop leaders and speakers, but nowhere can I find Betty Friedan's name. Like Stalin, she has become a non-person.

It's somewhat a matter of style. Karen DeCrow, the current NOW president, who packed a room this morning for a press conference, is sloppily overweight, with a ruddy, plain face and long, limp hair, in *nouveau* peasant clothes and sandals. The message is clear: Karen DeCrow won't yield to mascara or dieting to make herself acceptable, not even for TV.

Friedan, though, stands out all weekend in her refined dresses and matching shoes, her lipstick and carefully-styled gray hair. She is not funky and does not dig lesbians. She writes a column for—God help us—*McCall's*. And she is well into middle age—old enough to be DeCrow's mother which, in a sense, she is. The author of *The Feminine Mystique* has been discredited by her moderateness, her maternalism and her ego-tripping.

Already, at the reception, Friedan is bitching about it to reporters (we still pay attention because Betty is good copy). "What of the lives of women in Little Rock who have jobs and lives in the mainstream?" she complains. "The Majority Caucus doesn't speak to or for them."

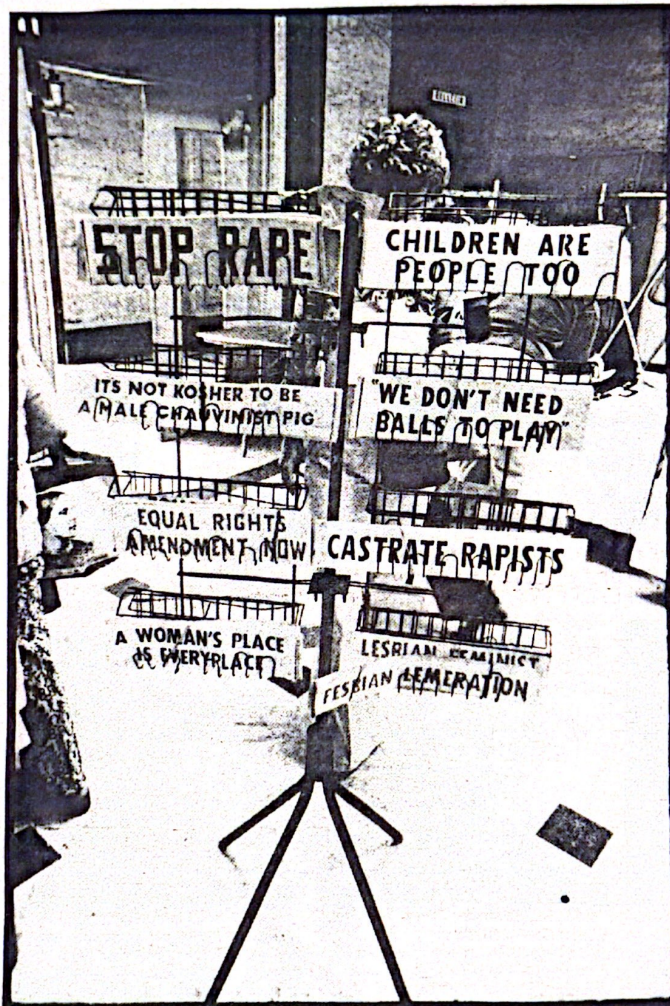
The Majority Caucus, led by DeCrow, is the faction that wants to steer Betty's NOW toward new courses. Betty doesn't like this at all, and she is not alone.

The schisms showed at the NOW convention's first event, an afternoon march and rally at Independence Mall. Dozens of women are wearing Majority Caucus yellow-and-purple T-shirts that say "Out of the Mainstream and Into the Revolution."

But the crowd cheers loudest for the Movement heavies who earned their successes in the mainstream, like New York's Lt. Gov. Mary Ann Krupsak and, of course, Bella.

It's a little schizoid. There are cheers for Cilia Estrada (Chicanas are in this year) when she says that the mainstream isn't worth struggling to enter and that "If we are divided and ridiculed, it means that we are moving. If we are accepted and applauded, it means we have made it into The System."

But there are also cheers when Krupsak appeals for help for men and women "still outside the mainstream."



Feminist bumper stickers helped take NOW members' minds off the organization's serious internal difficulties.

*"If we are divided and ridiculed, it means we are moving. If we're accepted and applauded, we've made it into The System."*

There are cheers when a speaker notes, "We are all remarkable women." But minutes later the sight of Bella in her trademark hat and cape brings chants of "We Want Bella!" Some women are more remarkable than others.

Myself, I like the oldies. They have flair and confidence and they make no apologies. Bella comes to the mike and barks out, "Well, here we are, shoulda ta shoulda." It is pure New Yorkese mixed with lofty feminism. Also, she calls Susan B. Anthony "pushy." Terrific.

There was a prototypical pushy reporter at a press briefing this after-

noon. A California woman was rhapsodizing about the "Alice Doesn't" strike day, when, she claimed, one-third of America's women would walk off their jobs or otherwise refuse to support The System.

The reporter though, was asking tough questions. How do you know? How many leaflets did you send out? Where?

Later I peeked at her press badge—Eileen Shanahan, *New York Times*. Class will out.

Nearly all of the dozens of reporters and photographers here are women and so, it is encouraging to note, are most of the TV people and camera crews. A nice man from *Newsday* is

the conspicuous exception. Another reporter on the scene is covering for the *Jewish Exponent*. It seems Karen DeCrow, before her two marriages and two divorces, was named Lipschutz, and her Jewish mother lives in Miami.

## Day Two

In some ways it is like a convention of salesmen, or maybe the UAW: 3000 people with badges milling around the huge Civic Center, unable to hear each other without microphones. NOW will use voting machines this year and has spent over \$10,000 to hire the American Arbitration Association to oversee the election of new officers. Outside in the corridors, women are buying Susan B. Anthony medallions ("Genuine pewter keepsakes") and clenched-fist stickers ("Add that feminist touch to your stationery and luggage").

The size, the confusion and the wrangling make Day Two a terrible downer. Complex parliamentary squabbles and fatigue set in quickly. There is a two-hour delay while every delegate is "re-credentialed" because of irregularities in registration.

The delegates line up, groaning, at 20 tables in the back of the Civic Center to exchange discredited green voting cards for new blue voting cards. On stage, some entertainers from Boston are trying to lighten the gloom with feminist songs. "We are here to build a new world," they sing.

"This is the new world?" mutters a woman lost in the queue at Table 10.

Women are sacked out on the floor and stretched across chairs. The only person who seems to be making constructive use of her time is Jean King from Ann Arbor, Michigan, who is knitting a fisherperson sweater for her daughter.

"I'm a veteran of 17 years in the Michigan Democratic party," she tells me, "and they would have zapped us out of this hours ago. But women have never learned to use parliamentary procedure to their advantage. And I don't think there's any shortcut."

But elections, after all, are the most critical event of this eighth annual NOW convention. The workshops (dozens, from sports to nursing homes) are informative and the resolutions (90 have been submitted—from child care to a commendation for Betty Ford) are significant.

But the election of new officers and board members will determine NOW's future and, since it is the nation's largest feminist organization, perhaps it will determine the Movement's future too.

The past year has been a bitter one for NOW, what with the president and the more moderate board constantly at loggerheads. Karen DeCrow's well-organized Majority Caucus has assembled a slate of women for each office and seat; its printed platform says NOW should not be a mainstream organization.

The Caucus says it is tired of lobbying and court fights, of admitting a few women to high-level jobs ("tokenism") and of a "top-down" national struc-

(Continued on page 17)



# The wins.

Only one television news team in town can pat itself on the back for excellent reporting without dislocating a shoulder. The eleven wins mentioned above tell what the

award-givers think about Channel 10 Newsroom, but the reports that won the awards speak for themselves. Judge for yourself. Watch Channel 10 Newsroom at 6, 7 and 11 pm.



"The Do-Nothing City Jobs" won first prize for Enterprise Reporting from the Pennsylvania Associated Press Broadcasters Association, and WHY's News Achievement Award.



John Facenda was awarded the William Goldman Award for his contributions to broadcasting and the community at WHY-TV's Annual Awards Ceremony for 1975.



"Eye On...The Able Disabled" with Herb Clarke won the award for Excellence in Television Documentary given by the Sigma Delta Chi Greater Philadelphia Chapter.



"Eye On...Crime Pays. You Lose" with Barney Morris won the award for Public Affairs Programming at WHY-TV's Annual Awards Ceremony for 1975.



"Eye On...The Able Disabled" won the WHY-TV award for Public Affairs Programming in 1975, and the second prize for Outstanding Public Affairs given by the Pennsylvania Associated Press Broadcasters Association.



Channel 10's documentary "Eye On...A Question of Brutality" and "A Question of Responsibility" won the news competition award sponsored by the prestigious Association of Trial Lawyers of America.



Rich Mayk won the Best Investigative Reporting award given by the Sigma Delta Chi Greater Philadelphia Chapter for "The Do-Nothing City Jobs," which also won the Radio-Television News Director's award for Best Investigative Reporting.



WCAU-TV's documentary "Eye On...El Lado de Aqui, El Lado de Alla: The Puerto Rican Choice" was the winner of the Free Choice Prize in WHY-TV's Annual Awards Ceremony for 1975.

**We share your world with you.**  
**WCAU-TV 10 Newsroom**



## NOW

(Continued from page 15)

ture. It wants to endorse political candidates, stage demonstrations, organize women in traditional jobs, funnel money and power back to the grass roots. All power to the chapters.

The opposition is more diffuse, a variety of groups and candidates who think such strategy will alienate mainstream women and jeopardize gains already made in Congress, courts and legislatures.

The front-runner in this group is an energetic Chicagoan, Mary-Jean Collins-Robson, who lost to DeCrow by 63 votes in Houston last year. She is campaigning ceaselessly.

So is Mary Lynn Myers of South Dakota, who is given an outside chance. The hotels and Civic Center are plastered with posters; the committed delegates drip buttons and badges.

If the Majority Caucus can elect a majority of the board, they'll be in a good position to implement their radical programs. But how radical are they?

Their platform suggests a move towards a broader and more decentralized organization, one that reaches out to more women, one that is politically more active.

But the proposed tactics are squarely within the political limits of The System. There's nothing radical about campaigning to remove hostile legislators from office or endorsing candidates or staging street demos. Work-site organizing, an Equal Opportunity and Full Employment Act—nothing revolutionary there. So why the charged oratory?

I think it has something to do with the changing membership patterns of NOW. Eileen Shanahan observed that the average age of NOW convention-

ers had dropped two decades in the past few years. A middle-of-the-road organization of middle-class, middle-aged women and men has had a sizable injection of younger, more left-of-center women.

Five years ago they might have flocked instead to small radical feminist groups. But like the New Left which spawned them, those groups proved difficult to sustain. For a powerful, all-purpose feminist organization, women with raised consciousnesses and a need for activism have had to turn to NOW, strengthening a "radical" minority that has always existed.

DeCrow and Co. thrive on their own "radicalism," rather like the Red Guard youths who fomented "perpetual revolution" because China's leaders feared that their citizens could not sustain their revolutionary momentum without that excitement and struggle.

I asked some Wisconsin delegates if the conflict will hurt local NOW chapters.

"Definitely not," the president says. "We're going forward and we're going together." The Wisconsinites are excited about their campaign to have women's names, as well as their husbands', listed in telephone directories.

In the midst of the wrangling, Betty Friedan comes to a floor mike and begins to harangue in her emotional, husky voice. DeCrow rules her out of order but the delegates, when they recognize the voice, began to chorus, "Let Her Speak! Let Her Speak!"

Betty waves her finger and talks about "the Philadelphia railroad."

She tells the members, "You are destroying the women's movement," and pleads that they get on with it. Later, delegates disagree about the effectiveness of her diatribe. But the convention does begin, slowly, to move forward. The nominating speeches begin



Karen DeCrow waves the flag of equality, but some are more equal than others.

about two hours later, almost eight hours behind schedule. The candidates speak. At 1:45 a.m. the polls open. When the votes are counted before dawn, runoff elections are required for seven of the nine offices.

## Day Three

The surprise is not the need for a second ballot but the emergence of Mary Lynn Myers as DeCrow's major opponent. DeCrow and most other Majority Caucus candidates are way out in front, but still a few votes short of a majority. Myers is second, Collins-Robson a distant third. Apparently many NOW members tried to avoid either of the two major factions and had voted for a neutralist.

When the morning session begins, though, the depth of the division shows. Collins-Robson and nearly all the other trailing candidates withdraw and urge their supporters to vote for Myers and the other non-Majority Caucus candidates.

When Friedan arrives, Myers leaflets are pinned to the front and back of her lace-edged dress. The anti-Caucus people chant "We Want Myers" and the Caucus people respond with "The Hidden Slate Emerges!"

The balloting and bullshit continue all day. Members debate for half an hour whether to take a ten-minute recess to consider a resolution. To break the boredom, people are eating a lot and buying a lot. *Inquirer* reporter Beth Gillen Pombeiro buys a package of feminist cocktail napkins. The stately, graying *Washington Star* reporter shocks everyone by purchasing bumper stickers that favor sports for women. They read "You Don't Need Balls to Play."

A woman partner in a button manufacturing firm, author of the slogan "Adam was a rough draft," says she has sold close to 2000 buttons. Big sellers include the "Alice Doesn't" buttons and "Motherhood Self-Deconstructs in 20 Years."

The Ghost of Christmas Past wanders in and out of hallways and lob-

(Continued on page 18)

**Diamonds, Diamonds & More**

# Diamonds

ROUND	PRICE	OVAL	PRICE
.51 ct.	\$195.00	.74 ct.	\$295.00
1.02 ct.	\$295.00	1.12 ct.	\$395.00
1.30 ct.	\$650.00	1.56 ct.	\$795.00

**PEAR**

.69 ct.	\$350.00
.93 ct.	\$550.00
1.97 ct.	\$995.00

**Robbins**  
8th & Walnut  
Diamond Gemologist

Lay-Away Plan Trade-in Privilege  
EXCLUSIVE WRITTEN GUARANTEE  
925-1877 FREE PARKING (Next Door)  
Daily & Sat 10:30 - Wed & Fri 10:00

**J. C. DOBBS TAVERN**  
Live Entertainment & Dancing  
Imported Beers  
304 South St.  
Ladies' nite Wed. 1/2 price

Unequivocally, the most complete entertainment listings in town.  
**the new paper**

**Free**  
CHANCE TO WIN

**Wilson T-2000**  
TENNIS RACQUET

Philadelphia's only tennis specialty shop.

Personal attention to all your tennis

needs. Featuring the newest line of men's and women's apparel and equipment. We do restringing while you browse; we also do grip reconstruction. All this at prices you can afford.

**TENNIS BALLS (Wilson Extra Duty) still only \$2.29**

**EVERYONE'S**

No purchase necessary to win. Just complete the below entry form and post before November 16th, 1975. Winner will be announced in this space November 29th.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
☐ Please send information concerning your Discount Club.

1319 SO. BROAD STREET 339-9389



## NOW

(Continued from page 17)

bies. Occasionally admirers come to shake hands, but mostly Betty Friedan is alone, in contrast to DeCrow's entourage of cameras, press and loyalists. If a reporter asks a question, she answers it for 20 minutes.

"I honestly do believe that the Majority Caucus is committed to the destruction of NOW as I organized it," Friedan rasps. "If NOW is no longer going to give leadership and address itself to women who must cope with the problems of living and working in the mainstream, leadership will pass to someone else."

But who? "Women," Friedan says, "will move back a generation."

In late afternoon, the runoff results are finally announced: "For presi-

dent—ballots cast—2166. Needed to win—1084. Karen DeCrow—1132."

Shrieks. Cheers. The East and West Coast delegate blocs that have backed the Majority Caucus are hugging and jumping up and down. They've elected DeCrow by only 98 votes, and pulled in the other Majority Caucus candidates by similarly small margins, but they have won. The Midwestern and Southern delegations sit silent and dejected, and some people are crying. The letdown and exhaustion are tangible.

When the convention finally moves to consider resolutions, only a few hundred stalwarts remain to debate the crucial resolution on NOW's push to ratify the Equal Rights Amendment this year. Everyone else has left to celebrate or recover from the elections.

And when DeCrow and her company arrive backstage, the chairwoman stops debate on the ERA resolution to pre-

sent the winners. They are more cheers, chants of "Ka-ren! Ka-ren!" and the stage erupts in hugs. The harder the hug, the closer the hugger's presumed relationship to the new seat of power. DeCrow poses for photos center-stage and leaves for a press conference. The number of ERA debaters dwindles still further.

"I personally am absolutely ecstatic," beams DeCrow at the press conference. "The idea of the things we can do is absolutely thrilling."

She quotes Camus: "I have not changed. It's just that now I'm not alone."

She fields questions. She's quite a politician, and some NOW people suspect she's using the visibility of her position to dive into national politics.

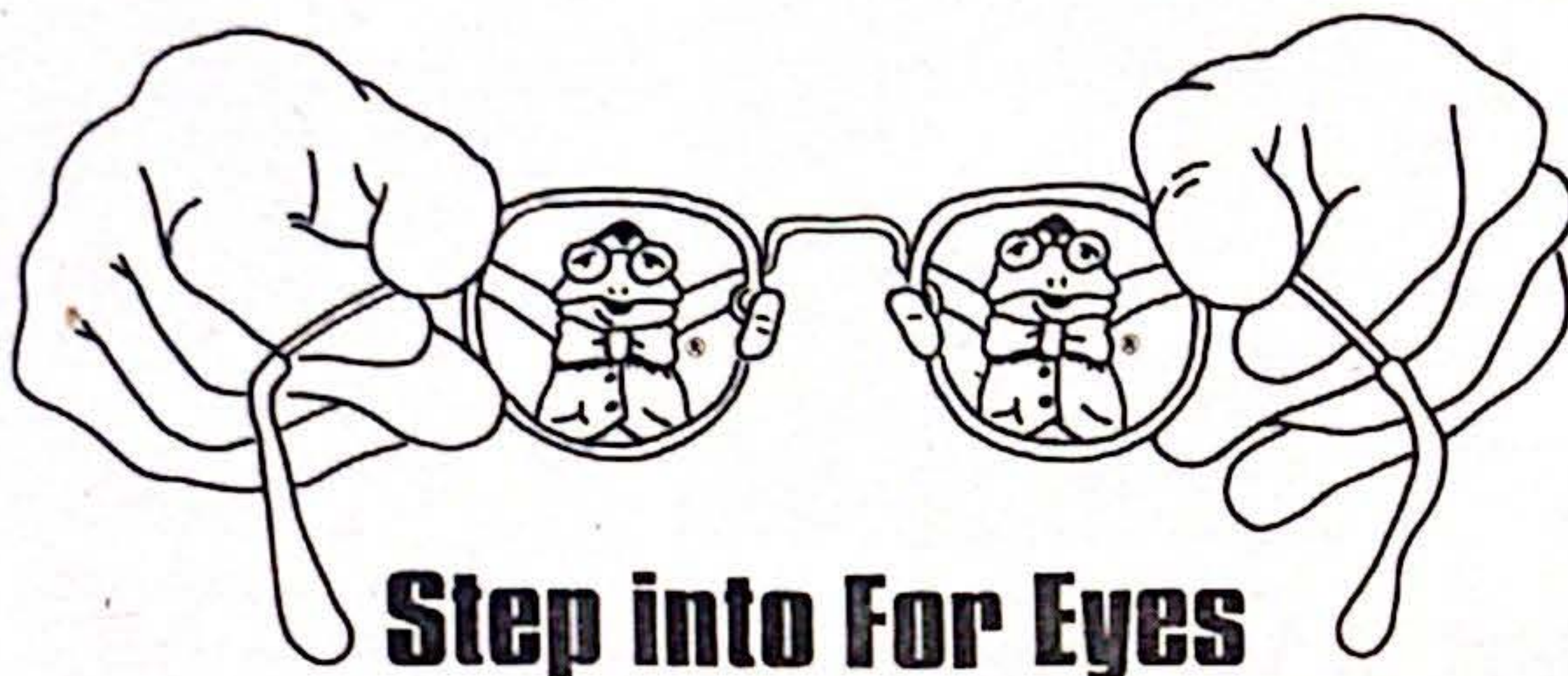
I ask if there will ever again be a place for Betty Friedan in NOW's national leadership.

"There is a place in my heart for Betty Friedan because her book changed my life," deadpans DeCrow.

An hour before, while the election results were being cheered, Friedan had walked slowly out of the Civic Center, leaning on another gray-haired woman. She had paused at the doorway for a shrug and a little salute to a few friends. Then she had walked down the steps and away.

### Postscript

By midday Monday, the last day of the conference, none of the several dozen candidates for the 25-member board had received a majority vote, and lengthy runoffs seemed assured. The convention instead voted to elect the top 25 vote-getters, all but nine of them Majority Caucus. All the resolutions were tabled, except for one that called for a constitutional convention.



Step into any of our seven convenient shops for one low price on most of your eyewear needs. At For Eyes, there's never an extra charge for wire frames, single vision photo grey, photo sun, photo brown,

sunglasses, plastic or tinted lenses. Skilled opticians. Pleasant, professional atmosphere. Nostalgic prices. See and save.

#### Philadelphia

1526 Walnut Street, KI 6-2297 - KI 6-2227  
338 S. 15th Street, PE 5-0338 - KI 6-0338  
Doylstown, 17 N. Main Street, 345-7919

**For Eyes**  
opticians with insight

Bryn Mawr, 1004 W. Lancaster Ave., LA 5-6311  
Allentown, 1013 Hamilton Street, 434-2002  
Northeast Phila., 2446 Cottman Ave., DE 1-3995  
Washington, D.C., 1666 33rd St. N.W., 333-1120

Wake up at Taylor's Country Store

**breakfast**  
mondays-fridays  
7:30-11:00 a.m.  
-featuring-  
omelets, crepes,  
home baked breads  
and breakfast cakes,  
music and much more.  
it's a nice way  
to start the day!

**Taylor's Country Store**  
1609 Sansom St.



**roots**

2049 Rittenhouse Square  
Philadelphia, Pa. 19103  
KI 6-2049  
Closed Monday



**SEE**

John Tuckerman's  
Photographs

The nicest gift for  
someone you love is a  
portrait of someone they  
love.

For delivery before the  
holidays, call

**JOHN TUCKERMAN**  
643-6663

### Texas Instruments

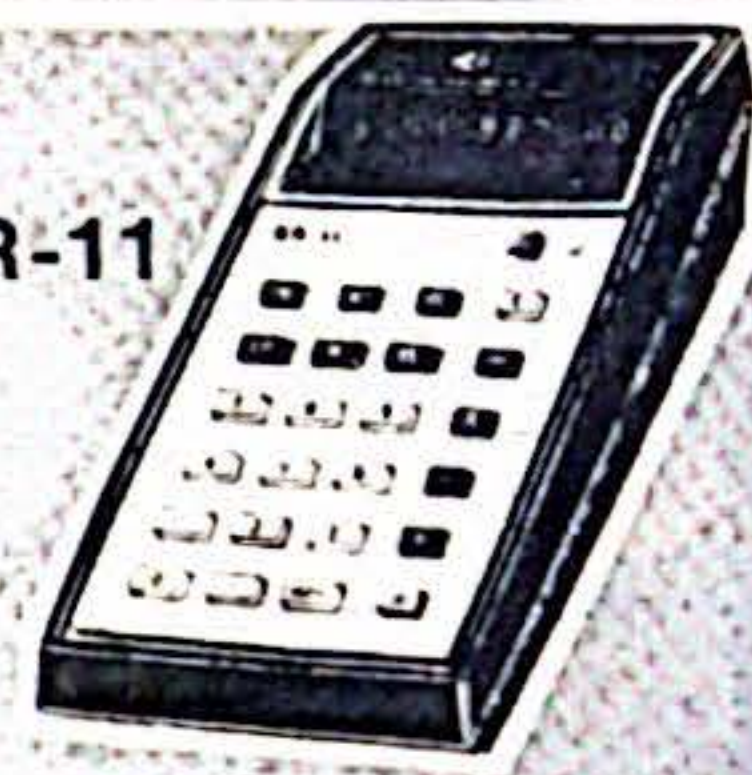
Slide Rule **SR-11**

(WITH CONSTANT AND PI)

Combines Basic Math and  
Classical Slide Rule Functions.  
Computes Reciprocals, Squares,  
Square Roots and Other Higher  
Math Functions.

OUR  
LOW  
PRICE **\$36<sup>88</sup>**

CASE AND AC ADAPTOR INCLUDED  
& FULL YEAR GUARANTEE



ALL TEXAS INSTRUMENTS CALCULATOR  
MODELS IN STOCK... AT REDUCED SALE PRICES

✓ OUR NEW LOW PRICES

DEL. CO.'S LARGEST TEXAS INSTRUMENTS DEALER

**SANDY TYPEWRITER CO.** PHONE & MAIL ORDERS  
6700 MARKET ST.  
UPPER DARBY, PA. 19082  
OPEN MON., WED. & FRI. EVES. **734-1480**



# The Riz Ain't No Dummy

*But his opponents may be masochists.*

By F. John White

On Tuesday, November 4, roughly 750,000 Philadelphians will go to their neighborhood polls to vote for either Charles Bowser, Tom Foglietta or Frank Rizzo. When the votes are counted the media will tell us that Frank Rizzo has won another four years in City Hall.

The Rizzo victory will be nothing startling, just more of the same. Rizzo runs for election like the Rolling Stones entertain—bring in the faithful, give them what they expect, and watch them go nuts. A lot of people don't like it, but who needs them anyway?

This is a three-way election, so it will take only 275,000 votes to win. In 1971 Rizzo won with 390,000 votes, 275,000 of which he got in Roxborough, Kensington, South Philadelphia and the Northeast river wards.

If you think Frank Rizzo has lost any of this support, then you don't spend much time in these neighborhoods. Frank Rizzo wins because where he is strong, he is very strong, and because his organization can turn this strength into votes.

Bowser probably has more hard-core strength than Foglietta and Foglietta probably has a better organization than Bowser. Neither can combine the two the way Rizzo does. It is important to take a hard look at why.

Frank Rizzo is popular among his supporters because he is Frank Rizzo, not because he is the man running against Charles Bowser and Tom Foglietta.

This devotion comes first from the tremendous force of Rizzo's personality. He is Mr. Macho, always has been and always will be. Everything he does, from the way he dresses to his attitude about the public schools, reinforces this image. There is never a variation.

The second source of devotion to Rizzo comes from his identification with the "little man," the "neighborhood people," and the "street." Frank Rizzo has given people a sense that they can control public development in their neighborhoods. He has not increased the taxes that show on the paystub. He espouses a hard line on crime. He is good for labor.

The Rizzo faithful do not ask for much more and Rizzo knows it. This is something that none of his opponents seem to understand. Without understanding it, they are unable to make inroads into the Rizzo hard core. This makes it very difficult for them to win the election.

The best place to begin understanding the Rizzo appeal is with the public development, for this is the one thing that most separates him from his opponents.

With the great public development of the late '50s and '60s new things came to the neighborhoods of Philadelphia, things the people didn't accept.

Sometimes it was poor blacks in housing projects. Sometimes it was giant concrete expressways which became barriers carrying the noise, dirt and pollution of suburban commuters. Sometimes it was huge impersonal buildings which attracted outsiders.



*"Rizzo runs for election the way the Rolling Stones entertain—bring in the faithful, give them what they expect and watch them go nuts."*

Always it altered what was there before.

The neighborhoods saw this so-called progress as something that was foisted upon them by cold-hearted, elitist planners. The neighborhoods may have been right.

During the same years older neighborhoods began to decay. Crime increased, mom-and-pop stores were boarded up, the schools fell apart, and racial tension became a constant part of urban life. Whether or not massive public development was a cause of this, the fact remains that many neighborhoods saw it that way.

Two things happened as a result of this breakdown. People who could afford it fled the neighborhoods for the

suburbs and the Northeast. People who couldn't stay and drew closer together. Both became Frank Rizzo's people.

It started with crime. People were fed up. They wanted someone tough. Frank Rizzo talked tough. He called judges lenient, said rehabilitation was a lot of crap and promised to get the criminals off the street. For this he was elected mayor.

But being mayor takes more than filling the jails, even if you're Frank Rizzo. And if it was knowing when and where to use a nightstick that got Rizzo into office, it might be knowing when and where to use a shovel that will keep him there.

The first step came at Whitman Park.

Public housing was scheduled to go up in the South Philadelphia neighborhood. The people said they would sit on the bulldozers to stop it. Rizzo thought about it, then said he would sit there with them. The project still hasn't been built.

This is what people expected a neighborhood mayor to do.

But development must go on, because development means jobs, the lifeblood of the unions. Frank Rizzo needed the unions so he had to develop something. He targeted center city.

The commuter tunnel. Market Street East. The Chestnut Street Transitway. Penn's Landing. The airport high-speed line. These projects didn't help Philadelphia's neighborhoods, but they didn't tear them apart either. And they put people to work. This is what the unions expected a pro-labor mayor to do.

The people who worked at those jobs never saw any new taxes on their stubs come payday. And as mad as they got about crime, they always knew that Frank Rizzo was even madder. And who could do any better anyway?

Charles Bowser and Tom Foglietta think they can and both begin explaining how in the same way: by completely ignoring the public development aspect of Rizzo's appeal.

Instead, both do a lot of explaining about how no new taxes created a huge deficit and how the low recorded crime rate is due to phony police statistics. They are probably telling the truth, but it is impossible to run against Frank Rizzo when you have a lot to explain.

This leaves Bowser and Foglietta falling back on the sins and scandals of the Rizzo administration for most of their material. It is good material because the sins and scandals are wild. But no matter how much they are recited, it does not move the Rizzo hard core.

Charles Bowser and Tom Foglietta cannot understand why—and who can blame them? It's hard to believe that a mayor can flunk a lie detector test, get cited twice for misuse of federal funds, openly violate constitutional rights, break up a Democratic party dinner with union toughs, have his top aide indicted, build a mansion he cannot possibly afford, be threatened by at least three different grand jury subpoenas, and on and on, and not lose his popularity.

But Frank Rizzo does not lose his popularity, because he has a unique ability to polarize the electorate around his personality in a way that turns every issue into a referendum on himself.

Thus, how you feel about the lie detector or the house is really just a matter of how you feel about Frank Rizzo. If you don't approve of these things, then you never liked Frank anyway. So much for the issues.

When you put the issues aside this election becomes a matter of machinery—and the Rizzo machinery is infinitely better than his opponents'.

First, it is greased with money. Rizzo spent at least \$1.2 million to win the primary and much of it hit the streets on election day. This will happen again, and committee-people like candidates

(Continued on page 20)



## RIZZO

(Continued from page 39)

who give them money. They will work very hard for Frank Rizzo.

Second, Rizzo is strong where organization Democrats traditionally win—in the wards where men like the late Bill Green, Bill Barrett, Buddy Cianfrani's father, the late Joe Scanlon, Jim Tate and Frank Smith built the machine that gave the reformers of the '50s the votes they needed to tear down the Chinese Wall of Republican rule.

The organizational legacy left behind now belongs to the men who support Frank Rizzo.

They are an experienced work force and they are dealing with neighborhoods in which politics is a very big part of people's social life. When election day comes, these men do not guess at, or hope for, a big turnout. They deliver it.

The final reason why Frank Rizzo will win is very simple: He will win because everyone expects him to win.

Rizzo has been a front-runner from the day he turned from cop to politician in 1971. As long as no one can beat him, everyone who needs an entree into City Hall, be he a patronage hack or a public works contracting millionaire, must join him. This adds up to a lot of support.

So, if Frank Rizzo will win and make it look easy, what of Charles Bowser and Tom Foglietta? Are they fools, mmoehists, or just in it for the glory?

The answer involves the shape of Philadelphia politics in the years ahead.

Philadelphia is the last two-party big city in America and its Republican party is dying. Republican registration has fallen below 230,000 (the Democrats have over 600,000), Republican patronage is gone, the Republican treasury is being dried up by Frank Rizzo and since 1970 the Republicans have lost the governorship, the district attorney's office, the controller's office and

control of the Board of Judges, the Board of Revision of Taxes and Traffic Court.

Tom Foglietta is all that's left—and if Charles Bowser comes in second on November 4, it may be a long time before the Republican party plays a significant role in another local election.

Oddly enough, both Bowser and Foglietta seem ill-suited for the roles this election has cast upon them.

Tom Foglietta and the Republican party have never seemed to fit together very well. Foglietta got elected to City Council in 1951 and always won re-election by big margins. It is said that the late Bill Green liked Tom and always made sure the Democratic committeemen got a few Council at-large votes for Tom after they had carried their own Democratic candidates to victory (the minority party is guaranteed two Council at-Large spots).

Foglietta has wanted to be the Republican nominee for mayor since 1967, but every time South Philly Tommy grabbed for it, Republican boss Billy Meehan would trot out some guy with an old school tie and just the right club memberships and tell Tom to wait.

This year Tom said he was going to run no matter what Meehan said. Tom figured that his ethnic background would help him cut into Rizzo's margin in South Philadelphia, Kensington and the Northeast; and that he would roll up big margins in the black, Jewish and independent areas where Rizzo has always been weak.

This made some sense to Meehan, so Foglietta was nominated. It looked possible for a month. Then Charles Bowser entered the race.

It's difficult to see Charles Bowser as the leader of a genuine independent political movement. He is the only candidate within recent memory to use a formal resume as a major piece of campaign literature. And it is one hell of a resume.

For although most independents never seem to get a real piece of the action, Charles Bowser has always been very close to the Establishment.

He has been a deputy mayor, director of the Urban Coalition, director of the Philadelphia Anti-Poverty Action Committee, a newspaper columnist and on a number of boards of directors.

In fact, Charles Bowser is more a part of the Establishment in Philadelphia than either Tom Foglietta or Frank Rizzo. So what is he doing being an independent?

Well, Charles Bowser is black and when the Democratic City Committee (remember them?) endorsed a candidate to run against Frank Rizzo in the primary, they thought being black was more of a handicap than being a rich WASP. So they picked Lou Hill.

This choice stuck in Bowser's craw, so he told the Democrats he didn't need them either and put his Establishment credentials to work founding the Philadelphia party, Philadelphia's first major third party.

Bowser figured his Establishment contacts would help him raise enough money to hype the normally indifferent turnout in the anti-Rizzo black and independent sections of the city. With Foglietta cutting into Rizzo's ethnic power base, Bowser thought this might be enough to win. It's a nice theory.

Unfortunately, both Tom Foglietta and Charles Bowser have been doomed from the beginning by one another. Rizzo starts with a base of 275,000 votes in the neighborhoods where he is revered. Bowser counters that with a base of about 200,000 voting blacks and independents, while Foglietta starts with the roughly 180,000 rock-ribbed Republicans left in Philadelphia.

This leaves about 100,000 votes up for grabs and either Bowser or Foglietta will have to get all of them to win.

It will not happen.

So what does it all mean and why should anybody care? Well, if you like Frank Rizzo it means you're in good shape because the way things look right now, he's going to be around for some time.

For as long as Frank Rizzo can di-

vide, he can conquer—and divide is one of the things he does best.

This spring, while the Democratic City Committee regulars were trying to elect Lou Hill, the white independents were pushing David Cohen for Council at-large, the black independents were immersed in City Council fights in Germantown and West Philadelphia and the Republicans were sitting it out.

Now, while the black and white independents are trying to elect Charles Bowser, the Republicans are trying to elect Tom Foglietta and the City Committee regulars are sitting it out.

Frank Rizzo's first move after getting elected will be an assault on the City Charter so he can rule forever, if he so desires. Normally, you could expect the Democratic and Republican City Committees to join forces against this, but right now both are a mess.

This leaves the Philadelphia party—if it can survive. Its survival has more to do with how broad a base of active members it can build than with how many votes it can get for Bowser.

When the Philadelphia party held its founding convention on October 17 and 18, its base did not look very wide. There were a lot of black and white activist-types present, but precious few business or working people, both black and white. And nobody will ever beat Frank Rizzo without those groups.

So Frank Rizzo will again win an election, partly because his opponents are again fragmented. They know they can never beat him without uniting, but unification requires each to give up something and none seem willing to do so.

In the 1977 primary election Frank Rizzo will probably put his desired Charter changes on the ballot. If things hold true to form, that will also be the year the black independents try to elect a city controller, the white independents go after Emmett Fitzpatrick's throat and Billy Meehan forms an alliance with Pete Camiel to fight off a drive by Good Judges for Philadelphia.

And everybody once thought Frank Rizzo is stupid.

## Big Daddy's Catalog.

Call George Jacobs, the Clothier for Big and Tall Men, for his new Fall/Winter Fashion Catalog. It features the Neat Look for Extra Size Men... and Big Daddy's Shoes, too.

Phila.: WA3-2118 or stop in at 17 N. 11th.

Cherry Hill: Rt. 70, just east of Ellensburg Circle or call (609) 795-4110.

**G GEORGE JACOBS**  
Clothier for Big & Tall Men

**MICHAUD**  
**GRAPHICS**



## TOP PRICES PAID

for diamonds, precious gems and fine jewelry. Our excellent reputation was developed through 50 years of reliable appraising and purchasing from estates to single stones. If you're thinking of selling, call.



**ALBERT GOVBERG & SON**  
118 S. 8th St. WA 2-2624



## Inside Judy's: Nobody Knows The Truffles They've Seen

By Kit Konolige

"If you wanted to do everything right on your first restaurant," Peter Watts remarks matter-of-factly, "you ought to spend \$15,000 to \$30,000. That's if you're not really going to put on the dog."

Even leaving off the dog, Judy Stoneman, who started the restaurant that Watts now owns part of, didn't have that kind of loose change lying around. So she took a loan to pay off a partly owned car, then used the car as collateral to borrow the several thousand dollars she needed to open her restaurant. Not wanting to pay extra for creative consultants, she simply called it Judy's.

Judy's is more or less typical of a crop of small restaurants that have been springing up unexpectedly in places once assumed to be inhospitable—like the somewhat dog-eared streets off South Street.

While they glory in their individuality, these eateries share some characteristics: small size, a "neighborhood" orientation, and very little money.

And, as Judy's and others have found, a big heart and a cookbook may be enough for your friends, but the city demands that you invest time and money in your business.

You're not likely to stumble over Judy's, since it's located near the intersection of a nook named Leithgow St. and a cranny named Gaskill St. It's not in the phone book. However, information can give you the number since the staff broke down and had a phone installed.

Judy and her original partner Eileen Plato didn't want a telephone or a prominent location because they wanted to be, in Watts' words, "a neighborhood restaurant for the people in the South Street area—an alternative to home cooking."

However, part of that alternative is the long arm of the law. Once you start charging the friends you invite over for dinner (in Judy's case, an Italian-American menu), the city's department of licenses and inspections (L&I) also feels free to drop in. Unlike your friends, they come uninvited, and if they don't like what they get they can shut the place down.

This is the story of Judy's long and lively lesson in satisfying the city's intricate licensing requirements.

Judy's took a route being followed by a number of new restaurants run on a shoestring. It opened—on April 1—with the full knowledge that thousands of dollars worth of improvements would be needed.

"I believe in the reality of the codes. Your place should be sanitary and relatively fireproof," says Watts, who started as a chef and is now an equal partner. "But you can't produce the money without any money."

That's the code for Judy's somewhat unorthodox creation: opening for business with marginal legality, then using revenues to pay for improvements that the L&I inspectors will inevitably order.

"We've done about \$7,000 worth of remodeling," Watts estimates. "Maybe a couple thousand of that was for improvements we wanted. The other \$5,000 was to satisfy the requirements."

Judy's had only a take-out license when it opened in April. "But when people came," Watts recalls, "they said 'What a nice place' and they didn't want to leave."

So Judy's applied for a restaurant license and waited for the inspectors to arrive. They arrived very soon. So did the bills.

Periodic visits by inspectors produced frustrating delays and unanticipated expenses. In one case, a nearly



Peter Watts, co-owner of Judy's.

installed toilet had to be torn up and relocated, at a cost of \$200, because the inspector decided the plumber had installed it 10 inches too close to a drainage pipe. Judy's refrigerator, left over from the store's previous incarnation as a flower shop, had to be plastered to a wall because the code forbids free-standing refrigerators in restaurants.

While any old building is hard to bring up to current licensing standards, Judy's has the extra burden of historical certification. The building's facade cannot be changed in any way.

The potential problem with that requirement is that even exhaust pipes from the kitchen are prohibited. Ground-level exhaust is allowed if it isn't a "nuisance," and so far Judy's has managed not to be. But if enough complaints pile up, Judy's could be ordered to tear an expensive hole through walls and ceilings to emit exhaust on the roof.

With all its problems, Judy's has still managed to open every evening for dinner. "The city has the ability to close you down," Watts explains. "But

they haven't. It's in their interest as well as ours to turn these old storefronts into taxable properties."

"With some exceptions," Watts reports, the L&I inspectors have been "reasonable" and "not working in their own self-interest." If most cited violations have been corrected by the time the inspectors return, he says, they will generally allow a breathing space for further repairs.

Small, marginally capitalized operations like Judy's have one advantage in their dealings with the code enforcers. "For some reason, they work a nine-to-five day," Watts marvels. "No one has ever actually come in here while we were open and disrupted business." Judy's has always managed to correct substantial failings in time for dinner.

With all their strictness, the L&I enforcers will sometimes stretch the rules slightly to allow common sense to squeeze by. Restaurants must, for example, have two bathrooms "available." But with the exception of Lickety Split, the high roller of the South Street food game, no restaurant near Judy's has two bathrooms on the restaurant floor.

"L&I lets us have one upstairs, even though most people aren't going to bother with that," Watts says.

Whether you do all the work before opening day or wait for the inspectors to come to you, the money has to come from somewhere. In the case of Judy's, it will come from the anticipated future profits.

"It doesn't take too much from the weekly paycheck," Watts reports. "Conceivably we can work off all the improvements in a year or two."

In a way, the financial demands of starting a restaurant are pressuring Judy's out of the "small cheap neighborhood place" it wanted to be. A certain level of success must be encouraged, which in turn makes the dining room more crowded and has created the possibility of a sure sign of the bourgeois restaurant: reservations. "Maybe we'll try some system of part reservations and part walk-in," sighs Watts.

Ah, the anguish of success.

## SAVE MONEY ON TOP QUALITY BEEF.

All beef is properly aged, custom-cut, wrapped and frozen for \$1.02 lb. a side. Quarters also available. Enjoy excellent beef grown naturally on quality nutritious foods.

All beef is free of poisonous substances. No growth hormones or antibiotics are used in feeding. Our yearling beef is guaranteed tender.

**CALL Zimmerman's Beef KI 3-1787**  
**OR Write for Free brochure**  
**513 Cedar Lane,**  
**Swarthmore, Pa. 19081**

You subsidize Keith and Anita.  
We subsidize you.

Meet Keith Layton and Anita Pignataro. After 10 months at The Restaurant School, they say they make the best Trout Caribbean on the east coast.

But just to be sure—before Keith and Anita and other Restaurant School students can open their own fine (and hopefully famous) restaurants—they have to take their finals. That's what they're



doing at *Upstairs, Downstairs*.

If you give Keith and Anita a chance to show you their stuff, you'll get to dine in a perfectly exquisite restaurant. And you'll get the dynamic duo's Trout Caribbean (or maybe Karen's duck a l'orange, or Phillip's chicken in lemon) for a lot less than you'll pay for it, say, in a month or two.

## UPSTAIRS, DOWNSTAIRS

1526 Delancy Street (entrance from 16th) • PE 5-9211 or KI 5-1526

RESERVATIONS SUGGESTED

Another great dining concept by Jay Guben, who helped bring you *Les Amis*; *Morgan's*; *The Restaurant*; *Friday, Saturday and Sunday* (and *Thursday, Too*); and *Aunt Sylvia's Cheesecake*. And, of course, *The Restaurant School*.



# WAREHOUSE SALE

Penthouse Carpets at Warehouse Prices!

The most unusual carpet sale on the East Coast. Hundreds of carpets and area rugs, from traditional to extraordinary, at prices we simply couldn't afford to offer on Walnut St.

Buy imported Area Rugs at dockside prices. Mansion-sized "remnants" big enough for Living Room, stairs and hall from 30% to 60% off! Plus the finest broadloom in the world at hundreds of dollars off!

ALL PRICES SHOWN ARE FOR CARPET ONLY

*Acrlan Plush*

Smooth, durable and inexpensive!

SALE PRICE **\$3.99**

*Antron Saxony*

Fabulous Antron hides dirt, wears like iron. Not just another pretty face.

WAS \$12.99, SALE PRICE **\$7.99**

*3-inch Cabled "stand-up" Shag*

Use it anywhere.

WAS \$14.99, SALE PRICE **\$10.99**

*Buy like a builder!*

Nylon Shag or plush carpets. The same carpet we use for luxury condominiums.

SALE PRICE **\$4.99**

*Durable Nylon Shag—11 colors*

Stands up to kids, looks beautiful

WAS \$10.99, SALE PRICE **\$7.99**

## Berbers/ Wool Broadloom

*Imported Eurotex Berberwool Plush*

Super thick. The ultimate status symbol. A whopping \$10 yd. off!

WAS \$24.99, SALE PRICE **\$14.99**

*Nylon Berber Plush*

The natural look at an unnatural price.

WAS \$14.99, SALE PRICE **\$10.99**

*1 Roll of two-toned natural*

*Berberwool loop.*

Nubby but nice, and we mean NICE!

WAS \$14.99, SALE PRICE **\$6.99**

*Wool Patterns—8 designs*

(Two patterns designed by Melanie Kahane.)

27" needlepoint geometrics. Ideal for stairs, halls, dens or area rugs. We purchased the stock of the most famous N.Y. decorator supply house.

WAS \$18 to \$22, SALE PRICE **\$10.99**

## Rich, rich remnants

Greatest buys in our sale! Save 50% and more on dozens and dozens of mansion-size ends-of-rolls and 1/4 rolls. Choose from 12x21 to 12x35. Big enough to do Living Room, stairs and hall!

SALE PRICE **\$199 to \$299**

## Steal a rug!

The finest Area Rugs in the world at Warehouse prices. Amazing reductions! Come early while your rug is still here.



*Wool  
Ege Rya's.*

Entire collection on sale! Over 60 designs and colors at the lowest prices ever!

47 x 67's were \$75 to \$225 SALE PRICE **\$60 to \$180**

6'x9's were \$150 to \$339 **\$120 to \$299**

8'x11'2" were \$250 to \$650 **\$200 to \$499**



*American Indian designs*

Rich colors of the southwest. They make beautiful wall hangings, too.

5'6x8'6 was \$179, SALE PRICE **\$129**

(8'3x11'6 was \$239, SALE PRICE \$179)



*Berberwool!*

THE look! Unbleached, undyed, reversible. Naturally elegant. The ultimate.

6'x9, was \$295, SALE PRICE **\$199**

(8'3x11'6 was \$499, SALE PRICE \$299)

Karastan carpets  
at the lowest sale price  
ever offered!

*Karastan*

BEAU CHATEAU

Thick Wool  
textured plush.

WAS \$25

SALE PRICE

**\$18.95**

(19q yd carpet only)

*Karastan*

ELOQUENCE

Karastan's  
heaviest Nylon  
cabled plush.

WAS \$21

SALE PRICE

**\$15.95**

(19q yd carpet only)

*Karastan*

VENTEAU

Casual  
contemporary  
Nylon texture

WAS \$12.95

SALE PRICE

**\$10.95**

(19q yd carpet only)

*Karastan*

Also!

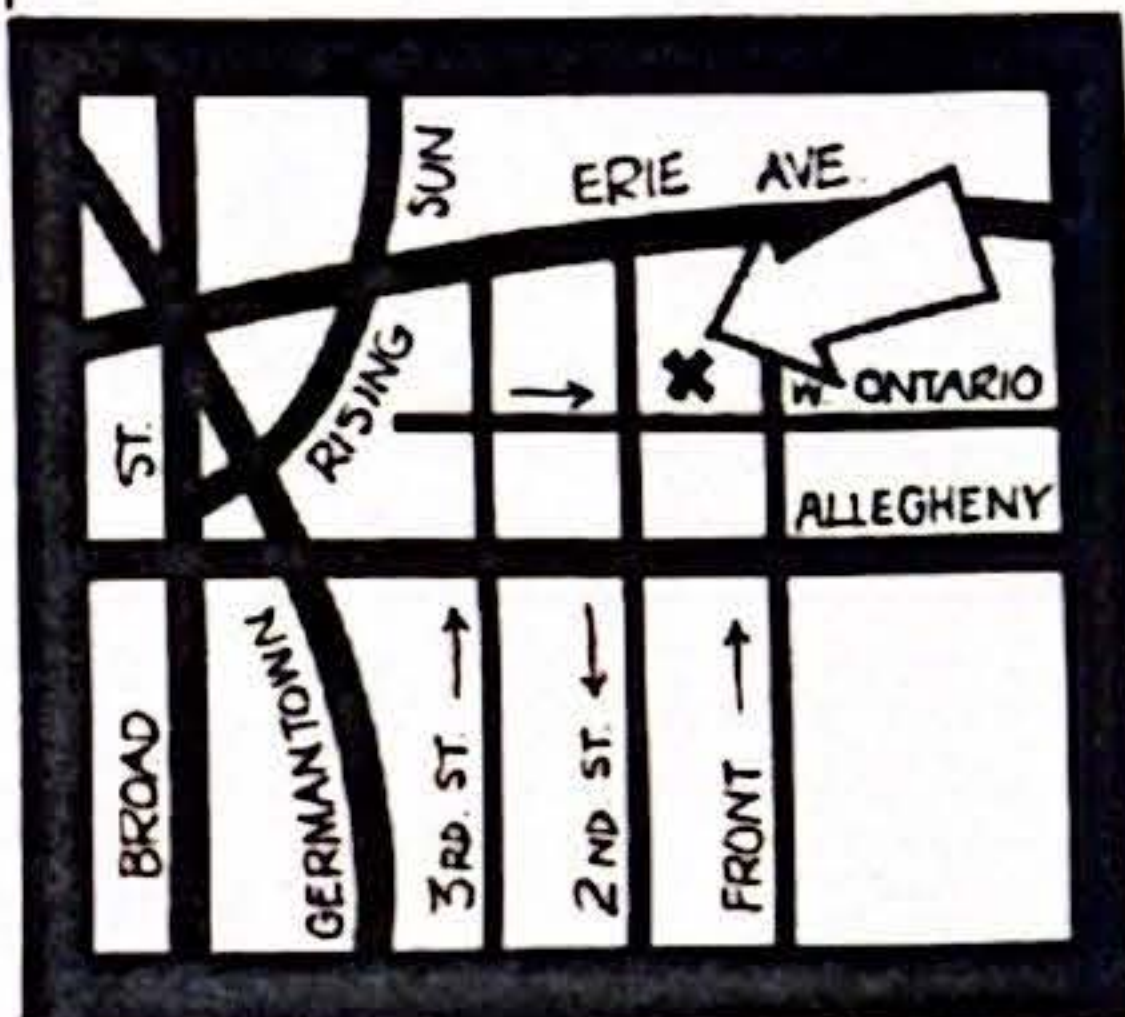
CHATEAU

MUSIQUE

FRESCEAU

CAMIEU

TOURNEAU



# RITTENHOUSE CARPET WAREHOUSE

169 W. Ontario St., Phila. (Phone: 427-2871)

SAT., NOV. 1, 9AM to 5PM

SUN., NOV. 2, 11AM to 5PM



## The Road to Divorce Need Not Be Paved With Dollars

By Bill Mandel

If you're not rich enough to kiss at least \$500 tearlessly goodbye or poor enough to qualify for free help from Community Legal Services, getting a divorce in Philadelphia can be devilish to your personal economy.

It is possible to obtain an uncontested divorce without lawyers and their fees (provided the property settlement is simple and there are no child-custody/support hassles).

But divorce cases bring \$2 billion a year to America's lawyers, so the legal folks don't want you to know how to go it alone without their help. In fact, the Philadelphia Bar Association recently cracked down on one group, Women in Transition, when it tried to offer a clinic in getting a divorce *pro se* (literally, *for yourself*), without lawyers. The Bar Association complained there were no lawyers at Women in Transition.

Enter Polly Cohen and Judy Eagle, the former a practicing lawyer, the latter a recent Rutgers University law school graduate. The pair began classes on *pro se* divorce on October 6 in an office at 2330 Poplar Street in Fair-

mount. In contrast to most lawyers, who may charge beginning fees of \$500 or more for each spouse in a divorce action, Judy Eagle and Polly Cohen offer a class in how to go about getting your own divorce for \$25.

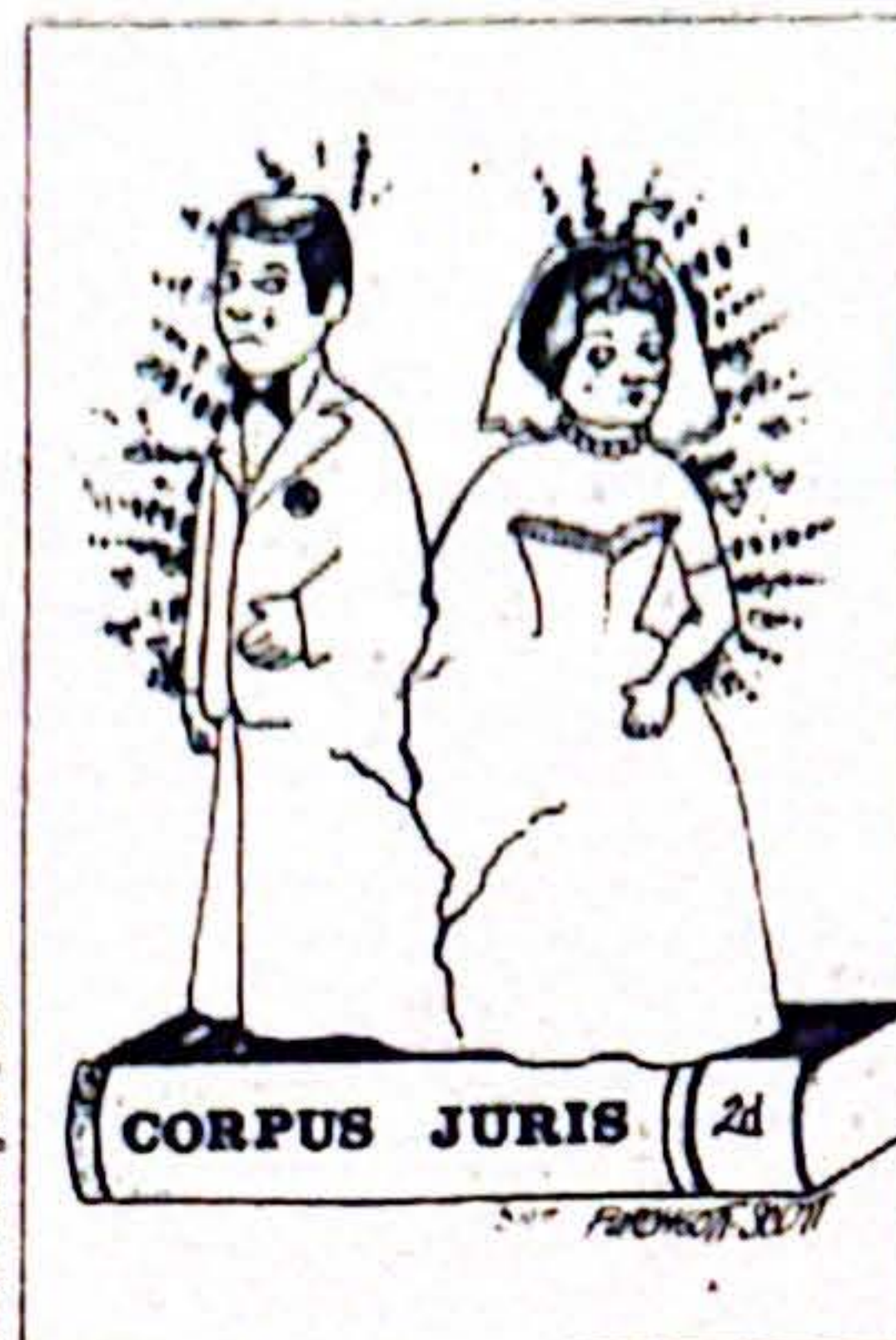
That sum includes a copy of "Divorce Without Lawyers," a *pro se* divorce manual written especially for Pennsylvanians by Eagle, a former advertising copywriter, and Linda Backiel, a feminist active in women's law issues.

The book, published privately by Judy Eagle and under consideration for commercial publication by Lippincott, offers step-by-step instructions and includes copies of the necessary forms to fill out.

The book's simple format, keyed to the legal forms, is so simply written even a politician could understand it.

The \$25 fee also includes a discussion with Cohen on the niceties of filing for one's own divorce and whatever follow-up legal advice is needed.

Judy Eagle and Polly Cohen know that the Bar Association, which many times acts as a trade association devoted to protecting its members' wallets, will in all probability come down hard on them for making an end run



Carol Furchgott Scott

around the Old Boy System. Nevertheless, on October 6, the first *pro se* divorce student arrived at the Poplar Street office.

Like the majority of people in this city, Maryanne Catania, 25, an industrial engineer, isn't rich enough to blow \$500 or more on a simple divorce.

"We have some friends," Catania told a reporter at her meeting, "who paid \$500 for a separation and their lawyer told them it would cost \$300 more for a divorce. I think that's a

rip-off. I've got better things to spend my money on than lawyers."

Using "Divorce Without Lawyers" and the advice of Cohen, Maryanne Catania will file a complaint at City Hall, plus a filing fee of \$50. Her husband will be served with notice he has been sued for divorce. After 20 days, she will file a second complaint and a judge will assign a master to hear the case.

A master is usually a young lawyer of the same political affiliation as the presiding judge who uses his master's assignments to make a little extra money: the master's fee in Philadelphia is \$100.

For his hundred clams, the master sits for a few minutes and listens to both sides in the divorce suit. Since the Catantias' divorce will be uncontested (both sides agreeing), this will consist of the master listening to Maryanne Catania read a self-written narrative affidavit accusing her husband of something that fits into Pennsylvania's antiquated divorce laws. (In other states, including New Jersey and Delaware, a divorce can be granted simply because the partners agree the marriage is dead. Pennsylvania retains the concept of the injured party and the guilty party.)

Then, two-and-a-half to four months after her first filing, Maryanne Catania will receive her divorce decree . . . at a considerable saving.

### EUROPE IS NOW 90 MILES CLOSER (VIA THE MOON!)

Artists, Designers, Architects and Fashion leaders no longer have to travel to Rizzoli's in New York to pick up the latest avant garde trade magazines from Europe. **PAPER MOON**, the fun magazine store at 409 South Street, carries them all—from Domus to Arbitare, from Paris Vogue to L'Uomo. 547-9014



### center city's complete wallcovering store

The largest selection of wall coverings available in center city.

**COLONIAL WALLPAPER COMPANY**

707 EAST PASSYUNK AVENUE  
(1 block South of 5th & South)  
WA 2-1472

WED NOV. 26  
7 & 10:30 p.m.

**HARRY CHAPIN**

SPECIAL GUEST STAR  
**TOM CHAPIN**

\$7.50 6.50 5.50

INFORMATION ONLY 644-5000  
CHARGE ON BANKAMERICARD  
OR MASTER CHARGE 647-7870

**Valley Forge**

ROUTE 202 OFF DEVON EXIT

### THE ROGUES GALLERY

a unique frame design studio

Paintings, Posters  
Objet's D'Art

1921 Walnut St.  
215-LO 7-6074

1158 E. Marlton Pike  
Cherry Hill, N.J.  
1-609-428-8115

Hours - Mon. to Sat. 10-4

## The Latest Chapter In The Philadelphia Story

We welcome the first families who are now residing at One Buttonwood Square, and thank all Philadelphians for creating our success story.

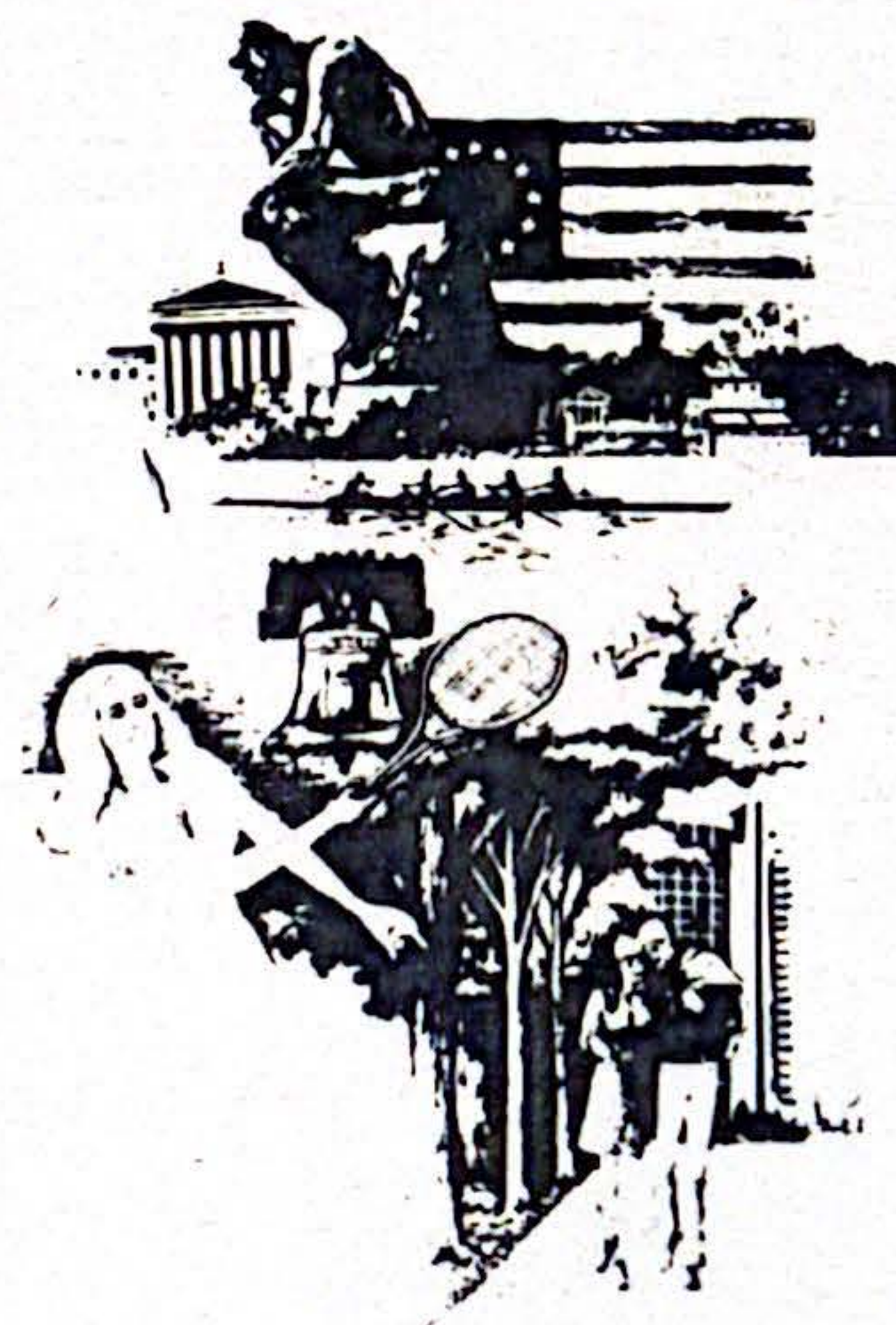
We are 1/3 leased since our grand opening in August 1975!

For your convenience and safety:

- 24 hour security
- Regular shuttle bus service throughout center city for your shopping, business and recreational convenience.
- Attractive parkway setting
- Off street parking
- Immediate occupancy

LO-4-5470

ONE  
BUTTONWOOD  
SQUARE



**Korman**



WE BELIEVE IN WHAT WE DO



## debuts



Frank Zappa

## Music

Frank Zappa and the Mothers (with The Sensational Alex Harvey Band), at the Spectrum, Nov. 3, at 8 p.m. Admission: \$6.50, 5.50, 4.50.

The meanest mutha in rock 'n' roll—and its most versatile musical thief (catch the sometimes ponderous homages to Stravinsky, Cage, etc.)—lugs his bag of sometimes surly tricks to the Spectrum stage, which strikes us as somehow a little too big for his somewhat intimate act. But no matter: even though Zappa's gags have worn a little thin with the years, it's still a more musically interesting evening than most in the South Philadelphia cavern, with the exception of the dates Kate Smith plays with the Flyers. Pitted against Zappa is "hot, upcoming" British rock band Alex Harvey, who may or may not be Sensational. Judge for yourselves.

Ahmad Jamal, at the Bijou Cafe, 1409 Lombard St., Oct. 29-Nov. 1. Two shows nightly: Wed-Thurs at 8 and 10:30 p.m.; Fri-Sat at 9 and 11:30 p.m. Weekdays a \$3 cover and 1-drink minimum; weekends a \$4 cover and 2-drink minimum.

The quintessential journeyman jazz pianist hits town for a four-night stand, and will no doubt prove why his music had endured long after other jazz sounds have faded into obscurity. Best known for his 1958 smash, "Poinssianna," recorded live (right down to tinkling ice cubes) at Chicago's epochal Pershing Lounge, Jamal plays a piano that remains, after so many years and so many hard knocks, smooth, liquid and relaxing. It promises to be an easy, if not introspective, evening's diversion.



Ahmad Jamal

The Philadelphia Singers, in "America Swings," at the Academy of Music, Nov. 4 at 8:30 p.m. Tickets \$8, 7, 5, 4. (Call 732-3370.)

Philadelphia's one and only professional (meaning its 30-plus members work full-time) choral group—and a mighty fine group at that—takes to the Academy stage for a program that explores red-blooded, flag-waving, rip-roaring American music. Listen for works by George Gershwin ("Porgy and Bess Suite"), Scott Joplin rags, excerpts from the Bernstein "Mass," Stephen Foster, Dixieland tunes and other patriotic rousers.

James Levine conducts the Philadelphia Orchestra, Academy of Music, Broad & Locust (PE 5-7378). Thurs, Fri and Sat at 8:30. \$2-10.50.

James Levine, the first guest conductor of the current Philadelphia Orchestra season, makes his appearance Thursday, Friday and Saturday at the Academy of Music. Levine was named the principal conductor of the Metropolitan Opera in 1972, one year after his debut there. He'll also be the music director for the Met's 1976-77 season, only the second person in its history to receive that honor and title. Levine will conduct Wagner's "Rienzi" Overture, Mendelssohn's "Italian" Symphony and the Sibelius Second Symphony.

Benny Goodman at the Valley Forge Music Fair in Devon, Oct. 31—Nov. 1, at 8:30 p.m. Tickets: \$8.50, 7.50, 6.50.

The undisputed grand master of the licorice stick takes a few tasty licks and proves that the clarinet might better be dubbed the Goodman. Benny's been at it ever since 1935, when his transmogrification of black jazz forms catapulted an awareness of the art form to white audiences. He's still at it—in this appearance teamed with an All-Star Band that really rates the name

## Mime

Jon Harvey, Mime, at the Wilma Project Mime Festival, Trinity Memorial Church, 2212 Spruce St., Oct. 31-Nov. 2 Fri-Sat. at 8 and 10 p.m.; Sun. at 8 p.m.

The silent art of mime is explored by one of its master practitioners, Jon Harvey, who also happens to be the Wilma Mime Festival's director and a former student of mime giant Marcel Marceau. The huzzahs for this man's unique talent could go on forever—but see for yourself.

## Movie

"The Sorrow and the Pity" (1971), at the Walnut Street Theatre Film Center, Nov. 3 at 7:00 p.m. Tickets are \$2 (for non-members).

In this gigantic (over four hours) examination of the Shame of a Nation, director Marcel Ophüls raised eyebrows by asking a question that had remained unuttered for almost 20 years: Why did so many Frenchmen openly collaborate with their Nazi conquerors? The answer shocked France, but the film is bigger than a political tract: it is nothing less than a study of social and societal pathology and, God knows, it could happen here. Ophüls mixes newsreel footage with devastating contemporary interviews with distinguished results.



## Kate the Great & Other Drama

In the feast-or-famine cycle of Philadelphia's fledgling '75-'76 theater season, this is clearly a time for gluttony. Every one of the city's four operable legit theaters has something happening this week, and at least three of the five shows (the Walnut has two) are of more than passing interest.

The big news, of course, is the presence here of Katharine Hepburn—arch and mysterious as ever—starring in the world premiere of Enid Bagnold's comedy, *A Matter of Gravity*, at the Forrest (1114 Walnut). Miss Bagnold, British and 85, is the author of *The Chalk Garden*, *The Chinese Prime Minister*, *National Velvet* and other works. "Kate" Hepburn, no spring chicken herself, can still warm the Siberian wastelands with one smile, and

this is a rare opportunity to see a living legend in the flesh... so to speak.

The show runs through Nov. 15 and tickets are scarce. (To see whether they're worth the hassle, see our opening night review on page 38.) Prices: \$7.50, \$6 & \$4 (only balcony still available). Showtime, 8 p.m.

*Give 'Em Hell, Harry*, which opened to mixed reviews at the New Locust Theater (1411 Locust) last week, is a one-man show starring TV actor Ed Nelson as that feisty little Missouri populist who reluctantly inherited the Presidency from F.D.R. in 1945 and surprised nearly everyone by doing a first-rate job. Cleverly written by Samuel Gallu, *Give 'Em Hell, Harry* succeeds more on the strength of Truman's earthy wit and trenchant

## Days of Wine And Noses

Design Research, which claims to deal with the basics, opened October 11 with the basics—Mouton-Cadet wine, shots of vodka, piles of grapes, wedges of Brie cheese, chamber and disco music. Big shots and little shots gazed at the multi-levels, wandered through



Marimekko's "Korppi" dress.

the wood and glass, and wondered at the Doges Room in the old Van Rensselaer mansion at 18th and Walnut Streets.

"We sell a way of life," says DR president Phillip Doub, who looks like he enjoys the kind of life he sells. "We value the simple thing which is special, a thing which mixes the beauty of different ages and sources."

Under one roof DR offers fabrics, furniture, fun. It sells a \$2300 Italian leather sofa that unfolds into a double bed and a 25-cent glass, Marimekko fabrics and clothes and Copco enameled cookware. And wooden Pinocchio's with extra screw-on noses.

Apparently Joan Specter's cooking is of the right quality and taste for DR, for it's featured there the next three Wednesday nights in the form of a series of lessons open to the public. And, not like all things at DR, the price is in everyone's range—free. From 7 to 8 p.m. the Philadelphia hostess, writer and founder of her own cooking school will show anyone how to whip up gourmet delights. On October 29, learn how to make soups as dinners. On November 5, discover vegetables as appetizers and salads. And on November 12, learn how to placate that sweet tooth. It's a way of life.



# serendipity



## tic Moments

observations about politics and politicians than on Ed Nelson's not-too-convincing impersonation, but the show is well staged and makes for an altogether amusing, nostalgia-provoking evening.

The show runs through this Saturday, Nov. 1, with evening performances at 8 and Wed./Sat. matinees at 2. Ticket prices: \$8.50, \$7.50, \$6.50 and \$5; add \$1 for Fri. and Sat. nights.

*Caesar and Cleopatra*, the second of two productions here this season by Canada's marvelous Shaw Festival troupe, is currently ensconced at the U. of Pennsylvania's Annenberg Center (3680 Walnut), where it will remain through Sat., Nov. 8. *C & C* is one of George Bernard Shaw's weightier

undertakings, but the second most gifted playwright in the history of the English-speaking world punctured its pomp and circumstance often enough with his rapier wit to let the sunshine in. (See review next week.) Evening performances at 8, Wed./Sat. matinees at 2. Ticket prices: \$6-\$9; matinees, \$4-\$6.

Finally, the Walnut Street Theater is presenting two Canadian imports, *The Collected Works of Billy the Kid* and *CODCO* as part of its week-long Canadian Festival. The first is poet Michael Ondaatje's theatrical treatise on that trigger-happy outlaw named in the title and will be presented in the Walnut's main theater; the second is a satirical review from Newfoundland featuring six actors and will be staged in the Walnut's tiny fifth floor studio theater. *Billy* performances are at 8, with Wed./Sat. matinees at 2. Tickets: \$7.50, \$6.50 and \$5.50. *CODCO* is on at 8:30, with 2:30 Sat. matinee. Tickets: \$3. Both productions close on Sat. night.

## Primal Time Programming

Check out of center city and do something interesting, like trek through the parched wilderness of central Mali to the Dogon Village of Tirelli. Or cross the same river 26 times on the way to Yabgitas in the Southwest Pacific. Or witness the creation of a timeless masterpiece made of bronze in Benin.

Come with David Attenborough, British television documentarian, zoologist, and anthropologist, while he explores 16 different countries and examines tribal customs and tribal art from the Arctic to Africa and the South Seas.

Learn "different ways of being



Fossilized whalebone Eskimo carving.

human" through "The Tribal Eye," Channel 12's fascinating new seven-part series every Wednesday, at 8:00 p.m., through November 26.

—Susan Dundon

## Scream Test In the Old Haunts

For the ultimate in horrific authenticity, experience the haunted house at Chamounix Mansion in Fairmount Park. In this year's version of the Philadelphia Jaycees' annual spine-tin-

gler, sartorially splendid volunteers cavort with pet rats, snakes, and mice—all guaranteed to produce a good scare. You'll find the thrills and chills from 6:30 to 11:30 p.m. daily, until November 2. Admission is \$1.50. Profits go to the Jaycees' community service program and the Chamounix Mansion of the American Youth Hostels.

## Pick a Peck Of Pectins

The apple is a mythical food with a long and flavorful past. Greeks and Romans considered the apple to be sacred to the Goddess of Love; Norse gods endowed it with youth-giving properties; in Devonshire it was believed that the rosy-red fruit was the cure for warts; and everyone's legendary mother has prescribed them for anything from bad skin to keeping away persistent doctors.

To get the most out of apples, get the freshest. To get the freshest at the most reasonable prices, pick your own. Here are some orchards not too far from city limits that encourage fruitful foraging:

**Highland Orchards Inc.**, R.D. 4, West Chester (269-3494). \$3.50 for 1/2 bushel of Winesap. Take the West Chester Pike toward West Chester and pick up 322 west to Downingtown. At the sign for Hall Road, turn left. Hall Road runs into Highland Orchards.

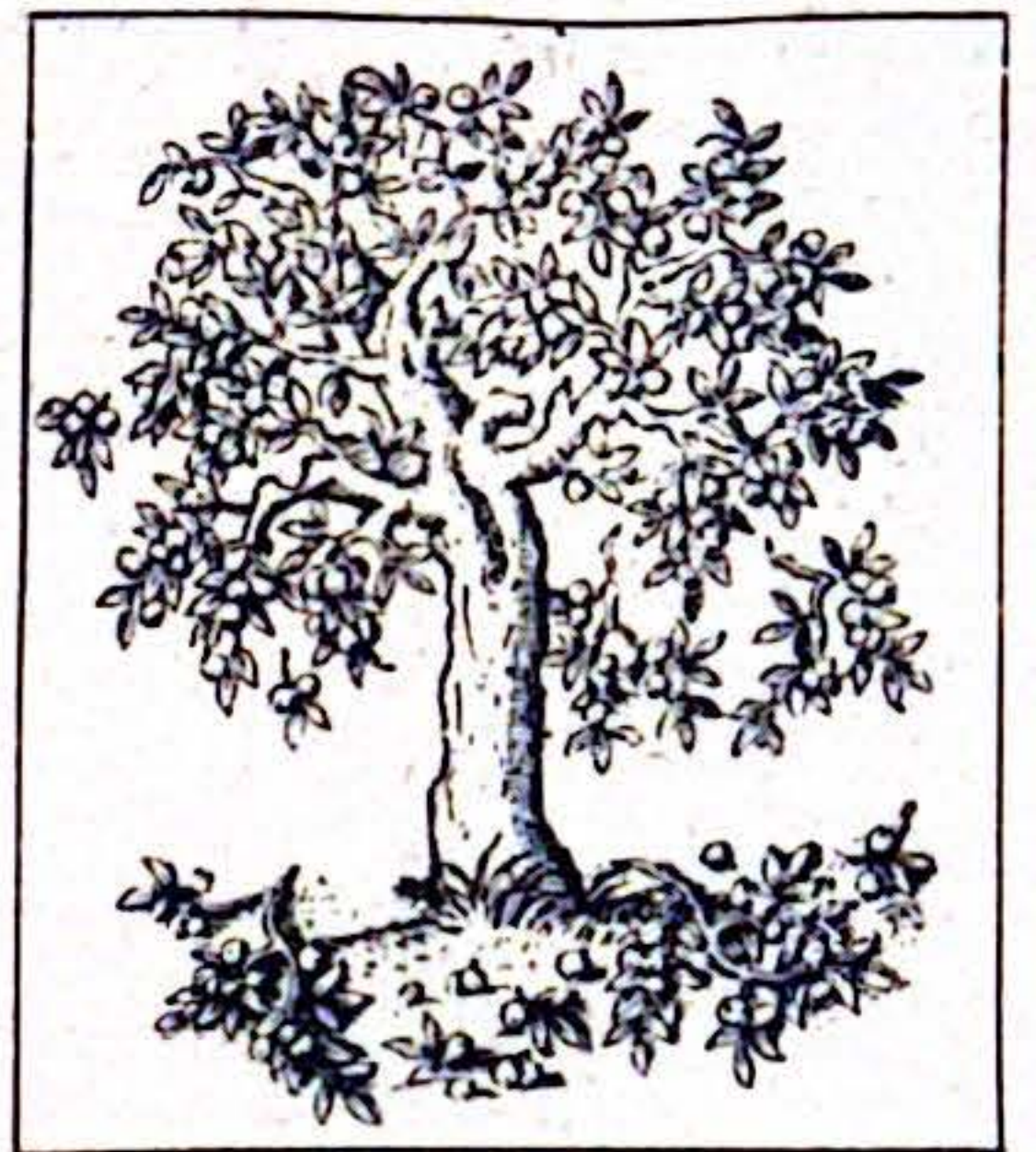
**Fair Hope Orchards**, Glen Mills (399-0569). \$3 for 1/2 bushel of Stayman. From Newtown Square take the West Chester Pike to Route 296 west. Follow this to Route 352. Cross Route 352 and the first driveway on the left is Fair Hope.

**Hayman's Northbrook Orchard**, Unionville (793-1210). \$3 for 1/2 bushel (after six half-bushels, \$2.50) for Stayman. Take Route 3 from Upper Darby to West Chester. At the center of the town, take a left onto High Street, then

a right on Minor Street. Follow Minor for five miles to the orchard.

**Buttonwood Farm**, Crosswick-Ellisdale Road, Crosswicks, N.J. (1-609-259-2805). \$2 for 1/2 bushel Winesap and N.J. Red. Picking on Saturday. Take Routes 130 north and 206 north to Bordentown. Just before they split is a Howard Johnson's. Turn right there and go three miles into Crosswicks, and then three miles east of Crosswicks until you see a sign for Buttonwood Farm. Just past that is a sign for apple picking.

**Larchmont Farms**, Route 537 (Marne Highway), Masonville, N.J. (1-609-235-0400). \$1.75 for 1/2 bushel, \$3 for 1 bushel of Winesap, Charlatan and Roman Beauty. Over the Ben Franklin Bridge, pick up 295 north and follow it to Rancocas Woods. Off the ramp bear left. At the intersection bear left and at the next intersection bear right to Masonville.



## eats

### Just Another Fish Story

**Snokey's**, 1020 South 2nd Street. Open for lunch and dinner noon to 11 p.m.

Nothing is as it used to be. Levi's has given way to French jeans and now Snokey's has a wine list.

Thanks to redevelopment, this seafood landmark has shifted locales. Gone is the big white bathroom-like room—the tile walls and birthday cake moldings. In its place, pure South Philly charm—roll-on brick and darkly stained paneling. Just put a vase in the window and call it home.

A few things do remain from the old days: good ice cold beer, the wedgy white and rye bread that somehow always tasted so good, the subway penny gum machine and a large plastic lobster on the wall. Even if the last isn't really a relic, it still looked better than what we ordered.

Granted, Snokey's was never "gourmet." But the food was always pretty good and you were willing to overlook plenty because the prices were right. Now the food is just adequate. And the prices? Dinner for two ran around \$25—without a tip. Some might say that's not high. For this atmosphere and this food, that's high.

To be completely fair, you can eat here for a lot less. There are platters for \$2.75 (deviled clam and fishcakes); the median comes in around \$4.75 for fried shrimp and broiled fish; the lobster goes for \$9. (Most platters come with french fries and cole slaw which, by the

way, were the high points of the meal.)

But consider this. These platters are far from large and when you go for seafood, you usually order other things like steamers or half-shell selections. The clams turned out to be the rook of the year—\$4 for 17 tiny ones. Settle instead on the raw cherrystones (\$1.75 for 6) or barbecued oysters (\$3 for 6). The former were sweet and at least you could feel them in your mouth; the latter came hot, plump and tender under chopped bacon and green pepper.

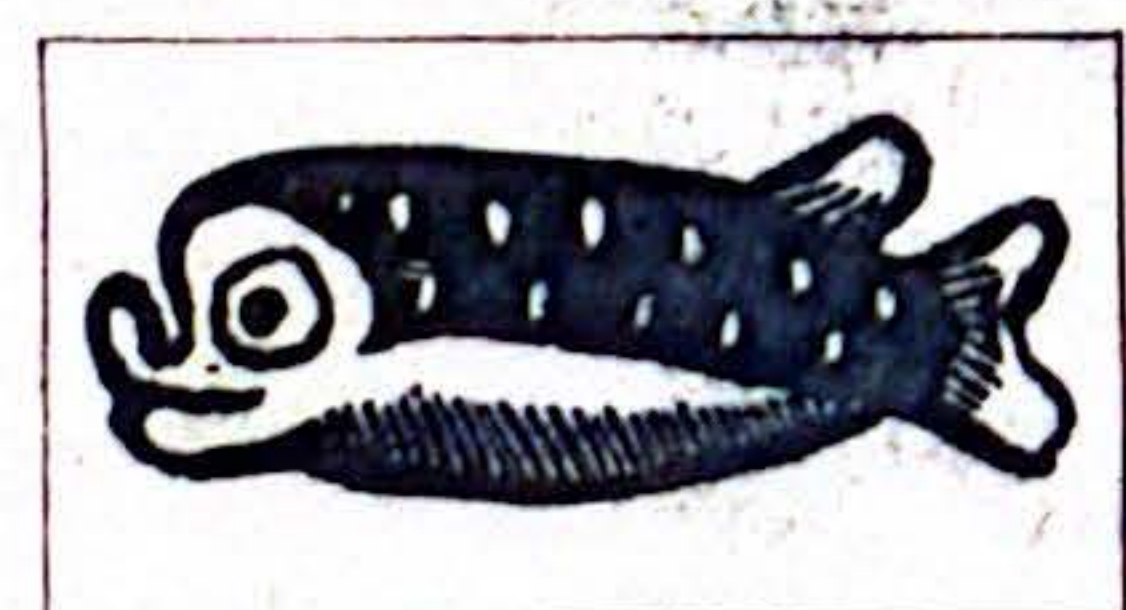
Snokey's deep-fries its soft shells (\$5.40 for 2). This is fine—providing the oil isn't dripping off the crab and the breading isn't an inch thick. These also tasted fishy...in all, an unhappy combo.

For \$6.75, you will get half a chicken lobster, a small mound of lump crabmeat and some shrimp. Given the price of lobster these days, if you're so hot to have one, better go out and catch it. Shell included, this offering barely filled a cavity.

Speaking of lobster, someone always wants the tails. So, for \$8 you can have three tasteless midguts. If you care, there are also hardshells (two large broiled \$3.25; cold \$2.50), a steak dinner (\$8) and take-out.

And, for dessert, why not a powdery slice of cheesecake (60¢) or some ice cold apple pie (50¢)? Aunt Sylvia, Aunt Leah, Sara Lee, where are you?

—Ellen Shaw





It's our intention to make The New Paper listings as complete and informative as possible. Each week, they'll include all the categories seen on these pages, plus new ones as we discover a need for them. Our listings have a distinctly Philadelphia bias, although we will occasionally include events in outlying communities which we feel are worth the travel time. To have an event listed (free) in The New Paper, send typed copy with dates, times, prices and descriptive details to "What's Up," The New Paper, 1516 Locust St., Philadelphia, Pa. 19102. Copy and photos must be received by Friday, 13 days prior to the Wednesday of publication.

## Art

### Museums/Institutes

**Barnes Foundation**, Latches Lane, Merion (MO-0290). One of the best private collections in the world, housing outstanding works by Matisse, Cezanne, Renoir and many earlier and later masters. Sculpture and antiques also. Plan ahead. Open to the public Fri & Sat, 9:30-4:30. 100 admitted with reservations and 100 without. Sun 1-4:30. 50 with reservations and 50 without. No children under 15 admitted. Closed legal holidays. \$1.

**Brandywine River Museum**, Rt. 1 west of Rt. 100, Chadds Ford, Pa. (388-7601). "Women Artists in the Howard Pyle Tradition." Appropriate for International Women's Year, this exhibition is of 50 works by 12 artist-illustrators who studied with Howard Pyle, including Violet Oakley, Jessie Wilcox Smith of The Water Babies fame, Elizabeth Shippen Green, et al. Also "Erickson's Daughter," Andrew

Wyeth's only female nudes. Through Nov. 23. Also, "Brandywine Heritage" works largely from the museum's permanent collection stressing the role of Brandywine artists in the development of American illustration and art. Guided tours available. Daily, 9:30-4:30. Free color slide presentation about the Brandywine painter daily at 1:30. Admission \$1.50, children 6-12 and senior citizens 75¢.

**Fletcher Art Memorial**, 715 Catharine Street (WA-2-3456). "Japanese Children's Art Exhibition." Works in various media by Japanese children ages six to twelve. The pictures represent both urban and rural areas of Japan and were selected from private and public school art classes. Mon-Sat, 10-4. Mon-Thurs, 7-9. Closed Sun. Through Nov. 26.

**Institute of Contemporary Art**, 34th & Spruce Sts. (243-7108). "Paintings, Drawings and Sculpture from the 60s and 70s." From the Herbert Vogel collection, works by the latest greats—Andy Warhol, Robert Motherwell, John Chamberlain, Denis Oppenheim and almost 100 others. Mon-Fri, 10-5. Tues. till 7:30. Sat & Sun 12-5. Through Nov. 18.

**Moore College of Art**, 20th & Race Sts. (LO-4515). "PMA at MCA." An exhibition of works by contemporary Philadelphia artists selected from the collection of the Philadelphia Museum of Art. Mon-Fri, 9-4:30. Through Nov. 21.

**Rodin Museum**, 22nd & the Parkway (PO-8100). An almost overpowering ensemble of over sixty gems from the Art Museum, reinstalled here until February. Works by Picasso, Rubens, Degas, Van Gogh et al. and Rodin's "Burghers of Calais" fill the intimate setting. Free tours daily at 2 and by appointment. Open seven days, 9-5. Admission "pay as you wish."

**Samuel Paley Library**, Temple University, Berks Mall & 13th Street. "Genesis." Paintings by Roselle Davenport inspired by the scenery of the Verdon River in southern France. The artist studied in Paris with Leger and has painted there since 1957. Opening Wed, Nov. 5. Open-

ing reception from 2:30 to 4:30. Mon-Fri, 12:30-4. Sat, 11-3. Through Nov. 25.

**Temple University Student Center Art Gallery**, 13th & Montgomery Sts. "Women in History." A pen and ink exhibition honoring 12 of America's highly accomplished remarkable women from the 1700's until 1975. International Women's Year. Mon-Fri, 10-4.



"Nova Standing"—PMA at MCA

**University Museum**, 33rd & Spruce Sts. (EV-67400). "Fetish Gold." In the William Pepper Gallery. Also "A Sculptural Safari of Continental Africa," a special "National Cultures" exhibit sponsored by the Afro-American Historical and Cultural '76 Bicentennial Corp. In the Mosaic Gallery, this sculpted replica of Africa in 2000 B.C. Mon-Sat, 10-5. Sun 1-5. Free. Through fall.

**University of Pa.—Lippincott Library**, 36th & Spruce Sts. (243-4968). Exhibit of contemporary, mixed graphics by Mary Bulstra and Dorothy Sloan. Mon-Fri, 9 a.m.-midnight. Free. Bowl Room, Houston Hall, 3417 Spruce St., (243-7584). Modern impressionistic works by painter Ester Rosen and abstract sculpture by Elaine Hyman. Mon-Fri 9-5. Free. Hoover Lounge, Vance Hall, 37th & Spruce Sts. (243-4968). Wharton Graduate students, faculty and staff exhibit, mainly photographs and drawings. Mon-Fri, 9. Free. Through Nov. 10.

### Galleries

**Fine Arts Gallery**, 2 E. Lancaster Ave. (896-8161). The impressionistic and detailed ensembles of Charles Parthesius, with the realistic oils of James West, the muted, romantic blurry-focused oils of Hal Singer and the bright abstract canvases of Tina Roy. Mon-Sat, 9:30-5, evenings by appt. Through Oct.

**Hahn Gallery**, 8439 Germantown Ave., Chestnut Hill (CH-7-8439). "The Complete Soloway." The realistic oils, watercolors, drawings and sculpture of the 75-year-old Ben Soloway. Handwrought gold jewelry by Fridl M. Blumenthal. Graphics by Harold Altman, Selma Bortner, Herb Jackson and Linda Plotkin. Opens Sunday. Mon-Sat, 10-5:30. Through Nov. 26.

**Vincent G. Kling & Partners**, 1401 Arch Street (LO-9-2003). One-woman exhibit by Sigrid, Philadelphia native. Semi-abstract bronze sculpture involving unfolding and evolving the unknown made tangible. Mon-Fri, 9:30-4:30. Through Nov. 14.

**Marian Locke Gallery**, 1524 Walnut St. (546-0327). "Color and Form." The recent works of some 33 Canadian Eskimo artists are featured along with the paintings and drawings of Robert Lockwood. Mon-Sat, 10-6.

**McClellan Gallery**, 1713 Walnut St. (655-8134). "The Rules of Place." Larry Day's new paintings in oil and watercolor, and pencil drawings in refined and complex compositions. Mon-Sat, 10-5. Through Nov. 5.

**Newman Galleries**, 1625 Walnut St. (LO-3-1779). "Faces Now, Places Later." The display of recent works by George Mayers. Through Friday.

**Rittenhouse Gallery**, 2042 Rittenhouse Sq. (K15-8015). "La Belle Epoque." Magnifique turn of the century European posters by Toulouse-Lautrec, Villon, Steinlen, Chéret, Meunier, et al. Mon-Sat, 11-6.

**Uchoraji, W.E.B. DuBois Residential Program**, U. of Pa., 3900 Walnut St. (382-1449 or 243-5253). The only student (U. of Pa.) art exhibit this semester. Opening Sun from 4 to 6. Gallery open Sun through Mon, noon to midnight. Show through Nov. 16.

**Walnuts**, 2018 Locust St. (732-6850). Large architectural handblown glass and wood sculptures by Alan Lee Levine. Opening Sat, paintings by Robert Maddox which distort and exaggerate in bold color the design of machines and mechanical devices. Also the serigraphs (silk screens) of Patricia White, which use figures and interiors to play with shape and design. Mon-Fri, 10-6. Wed till 8. Sat, 11-5. Open house Sat 12-4. Through Nov. 20.

**The Walnut Street Art Gallery**, 9th & Walnut (629-0700). An unusual collection of native Canadian art, sculpture and costumes, including the work of young graphic designers. Open daily from 10-4. Through Nov. 1.

**Wildflowers**, 514-516 S. Fifth St. (WA-3-6708). "Landscapes," creative batik wallhangings and water color paintings by Carole Schwartz in this restaurant-gallery. Tues-Sat, 5:30-2 a.m., Sun, 5-10. Closed Mon. Through Nov. 9.

### Photography

**Photopia**, 404 South St. (WA-2-1071). Mary Ellen Mark and Ralph Gibson. One of the nation's foremost photojournalists returns to show in her native Philadelphia with friend Ralph Gibson, author of three books of photographs and owner and director of Lustrum Press. Wed & Thurs, 12-5. Fri & Sat, 12-9. Sun, 12-5. Through Nov. 19.

**YM/YWHA galleryspace**, 401 S. Broad St. (K15-4400). "Lotte Jacobi Portrait and Abstract Photography." The 79-year-old outstanding photographer's new abstract photogenics, as well as her world-famed humanistic portraits of Einstein, Chagall.

Frost, Eleanor Roosevelt and other friends. Sun-Fri, 11-4. Through Nov. 16.

### Lectures

"Emerging Tradition: The Visual Arts Since 1945." Institute of Contemporary Art Program, U. of Pa. Fine Arts Bldg., 34th & Spruce Sts. (243-7108). "Sculpture of the 1950s and 1960s." Edward F. Fry, Yale history professor, lectures on works from David Smith to Minimal Art. Tues from 7:30 to 9. \$3.50 ICA members; \$4 non-members.

"Rembrandt and Vermeer: Painter of Light and Love." Strawbridge & Clothier, 8th & Market Sts., 8th floor auditorium. (PO-8100). William P. Miller, Division of Education of the Philadelphia Museum of Art. Lectures Wed, Nov. 5 at 11 a.m. Free.

"Art & the Law." Moore College of Art, 20th & Race Sts. (LO-4515). A discussion of legal problems currently arising in the art community. Thurs at 7:30. Free.

## Dance

**Folk Dance Center of Phila., YWCA**, 2027 Chestnut St. (LO-4-3430). Ongoing. Learn to kick up your heels in various folk dances in three levels of instruction. Beginner classes Tues at 7; advanced sessions Tues at 8:30; intermediate classes Fri at 8:30. First lesson free, charge for 16 sessions \$22, including a year's membership in the "Y." You may join anytime.

**Germantown Country Dancers**, Boys Gym of Germantown Friends School, 31 W. Coulter St. Early American, English and Scottish country dances to live music. Wednesdays, 8-10 p.m.

**International Folk Dancing**, American Youth Hostel, YM/YWHA, Broad & Pine Sts. (457-5700). Adults are invited to join the classes given by AYH, no membership required. Lots of instruction. Mondays from 8 till 10.

## Music

### Classical/Choral

**Philadelphia Orchestra**, Academy of Music, Broad & Locust Sts. (PE-5-7378). James Levine conducts a program of Wagner ("Rienzi" Overture), Barber (Violin Concerto) and Sibelius (Symphony No. 2). Norman Carol, violinist, is the solo artist. Thurs, Fri & Sat at 8:30. \$2-\$10.50.

**Organ Concert at Longwood Gardens**, Kennett Square (1-388-6741). Organist Catherine McElroy plays surrounded by floral splendor in the Conservatory. Wed, Nov. 5 at 8:30. \$1.

**Philadelphia Chamber Soloists**, at the Painted Bride Art Center, 527 South St. (WA-5-9914). The Davidbund Trio, specializing in works of the classical masters, performs. Charles Parker, violin, Richard Amoroso, cello, and Sandra Carlock, piano. Sun at 3 p.m. \$2.50 (\$9 for four concerts).

**Philadelphia Musical Academy Symphonic Wind Ensemble**, at the Philadelphia Civic Center, Civic Center Blvd. & 34th St. (EV-2-8181). Martin Knoblauch conducts a program of Ives-Schumann, Persichetti, Bach and Hindemith. At 2.

**Philadelphia Singers**, Academy of Music, Broad & Locust (732-3370). "America Swings," a display of musical fireworks featuring patriotic favorites, Dixieland, Scott Joplin choruses from Treemonisha, Stephen Foster songs and Gershwin's Suite from Porgy & Bess. Tues at 8:30. \$8, \$7, \$5, \$4.



penelope & sisters  
women artisans  
603 so 4th street  
philadelphia, pa. 19147

WA 5-0839  
Unique shop  
selling original handcrafts.

## O COME ALL YE FAITHFUL...

for the most unique selection of personalized and boxed Christmas cards and OUR OUTSTANDING selection of gift books.

(with our usual 15% DISCOUNT on all hard backs \$3.95 and up)

take a sleigh to

*The Scarlet Letter*

Books

Cards

222 WEST RITTENHOUSE SQUARE  
Entrance between 19th and 20th on Locust Street  
Phila., Pa. 19103  
PHONE (215) 732-6222



## Strategies for Social Change

A PEOPLE'S FUND DISCUSSION SERIES  
OCTOBER 20th - DECEMBER 8th

Mondays at 7:30  
1st Unitarian Church  
21st & Chestnut

OCTOBER 27th  
FORMATION OF A THIRD PARTY  
NOVEMBER 10th  
ISSUES ORGANIZING

DECEMBER 8th  
NEIGHBORHOOD ORGANIZING

NOVEMBER 17th  
SEXUAL POLITICS  
DECEMBER 1st  
RACIAL MINORITIES

THE PEOPLE'S FUND IS A NON-PROFIT, LARGELY VOLUNTEER ORGANIZATION WHICH RAISES MONEY FROM PEOPLE IN THE COMMUNITY TO SUPPORT THE WORK OF SOCIAL CHANGE GROUPS IN THE PHILADELPHIA AREA. IT IS GOVERNED DEMOCRATICALLY BY CONTRIBUTORS AND PEOPLE'S FUND COOPERATING GROUPS.

FOR MORE INFORMATION CONTACT  
THE PEOPLE'S FUND  
(215) LO 34936

"STRATEGIES FOR SOCIAL CHANGE: A PEOPLE'S FUND DISCUSSION SERIES" is made possible by a grant from the Public Commission for the Humanities in Pennsylvania, an affiliate of the National Endowment for the Humanities.

## THE CRAZIES ARE COMING!



Enter at your own risk! If there's anything you hold sacred in this world, leave it at home. Because this totally irreverent group of players is bound to take a swipe at it. But if you want to spend a howling, intimate, fun-filled evening in our 65 seat theatre, get your tickets before we sell out.

**THE CODCO PLAYERS**  
Oct 28-Nov 1 8:30 daily & 2:30 Sat.  
Stage 5. All seats, \$3.00



The Walnut Street Theatre  
Ninth and Walnut Streets  
Phone (215) 629-0700  
Part of our Canadian Festival. Film every night. Buy the ticket in the main theatre and get in to the Gallery.

## DIRECTORS CHAIRS

This is a SPECIAL PURCHASE on solid hardwood chair frames with canvas



seats and backs in blue, red, grn., blk., or gold. The frames are in white only. REG. \$24.95 complete  
NOW \$18.95 complete  
**I. GOLDBERG**  
902 CHESTNUT • WA 5-9393



**Chuck Mangione Quartet**, Phillips Auditorium, West Chester State College (436-2683). The "Renaissance Musician" will appear with quartet and full orchestra and guest soloists Esther Satterfield and Gap Mangione. Sun at 3 & 8. \$5.50, students, \$4.

## Pop/Rock

**Frank Zappa and Sensational Alex Harvey Band**, Spectrum, Broad & Pattison (LOVE 222). The super bizarre star appears Mon with the Scottish rock-vaudeville band Alex Harvey. At 7:30. \$6.50, \$5.50, \$4.50.

**Jerry Garcia and Friends**, The Tower Theater, 69th & Market Sts., Upper Darby (352-6565). With a new addition in the band of Nicky Hopkins. Fri at 7:30 & 11. \$6, \$7.

**Leo Sayer and The Sons of Champlin**, The Tower Theater, 69th & Market Sts., Upper Darby (352-6565). Sayer sings, dances and recreates the feeling of an old English variety show. Also in concert, the San Francisco-based Sons of Champlin. Sat at 7:30. \$7, \$6.

**Philadelphia Chamber Soloists**, Grendel's Lair, 500 South St. (923-5559). Chamber music and brunch from 11-2 Sundays. \$6, for buffet brunch and performance before and after eating.

**On the Brandywine Concert**, Brandywine River Museum, Chadds Ford (1-368-7601). A solo performance by oboist John DeLancie, a member of the Philadelphia Woodwind Quintet. Sun at 5. \$2.50 - \$5.

**The Dillards**, The Main Point, 874 Lancaster Ave., Bryn Mawr (LA5-5825). They sing a blend of countrified, electrified bluegrass rock-and-roll. Fri-Sun at 8 & 10. \$4.75.

**Elvin Bishop**, The Main Point, 874 Lancaster Ave., Bryn Mawr (LA5-5825). Ex-Butterfield guitarist plays Dixie-rock. Wed and Thurs, Oct 29 & 30, at 8 & 10. \$5.

## Folk/Jazz

**Ahmad Jamal**, Bijou Cafe, 1409 Lombard St. (735-4444). Jamal weaves a spell on the piano with his dramatic, stylized jazz. Wed-Sat, Wed & Thurs at 8 & 10:30, Fri & Sat at 9 & 11:30. \$3 cover & 1 drink min. Thurs, \$4 cover & 2 drink min. Fri & Sat.

**Steve Goodman**, Bijou Cafe, 1409 Lombard St. (LO3-9284 or 735-4444). Folk singer with a sense of humor plays Mon and Tues. The midwest country-rockers, Heartsfield, open the show 8 & 10. \$3 cover & 1 drink min.

**Maynard Ferguson**, The Main Point, 874 Lancaster Ave., Bryn Mawr (LA5-5825). A

jazz band, one of the best big bands in the biz. Wed Nov 5 at 7:30, 9:30 & 11:30. \$5.

**The Dells**, Just Jazz, 2119 Arch St. (567-3189). Tues through Nov 9, with 2 shows on Sun at 8 & 10.

**Rennie Lewis**, Just Jazz, 2119 Arch St. (567-3189). Through Sat.

**Edgar Bateman Quintet**, Painted Bride Art

Center, 527 South St. (925-8914). Philadelphia jazz at 8 & 10. \$2.

**Richard Klein and Friends**, Grendel's Lair, 500 South St. (923-5559). Jamming under the supervision of Richard Klein of the Fifth Amendment. Mondays from 8 to 2 a.m.

**Johnny Williams Trio**, Geri's Lounge,

1437 South St. (KI5-8782). Mon matinee jamming begins at 5. Also Fri, Sat & Sun from 9:30 - 2.

## Theater Professional

**Caesar and Cleopatra**, Zellerbach

Theatre, Annenberg Center, 3690 Walnut St. (243-6706). The famed Shaw Festival of Canada stages the spectacular Shavian play which centers around the aging Caesar's arrival in Egypt and his encounter with the 16-year-old nymph Cleopatra. Edward Atienza and Domini Blythe star. Douglas Seale directs. Mon-Sat at 8. Wed & Sat mats at 2. \$6-\$9, mats \$4-\$6.

Let's  
tear down  
city hall.



Back in the mid-Fifties, Philadelphia's movers and shakers started searching for solutions to the ills of Center City. And from certain dissident corners came

cries to tear down the Chinese Wall and keep tearing right through City Hall.

We said no. Because you don't have to destroy the past to shape the future.

Instead, we created an

idea that would replace the blight of the Chinese Wall and frame the ornate beauty of City Hall with simple beauty.

We conceived and helped to create Penn Center, bringing about the construction of its

first office buildings, the Sheraton Hotel, and the Transportation Center.

If you share our belief that commercial and industrial real estate shapes more than buildings, your future is with us.

We shape the future.



**BINSWANGER/HERMAN**

Commercial and Industrial Real Estate • Counseling • Management • Appraisals • Feasibility Studies  
1845 Walnut Street, Phila., Pa., 19103 • 215-448-6000 New York, New York • Charlotte, North Carolina  
Columbia, South Carolina • London • Brussels • Amsterdam

COUPON  
GOOD UNTIL NOV. 30, 1975

**Anniversary Special**

**WOW!**

XXX Adult  
MOVIES  
IN YOUR  
ROOM

plus FREE  
champagne

**\$15.50 PER COUPLE**

WITH THIS COUPON  
Reservations (609) 344-3132

new  
**NAUTILUS**  
motel

3501 Pacific Ave.  
ATLANTIC CITY, N.J.



**Give 'Em Hell Harry!** New Locust, Broad & Locust (PE5-5074). Two-act play about our 33rd president who was not afraid to shoot from the hip—or flip. Packed with "Trumanisms." Ed Nelson in the lead. Mon-Sat at 8. Wed and Sat mats at 2. \$5-\$9.50. Through Nov. 1.

**A Matter of Gravity.** Forrest Theater, 1114 Walnut St. (WA3-0997). Katherine Hepburn is the lead in this comedy. Noel Williams directs. Mon-Sat at 8. Wed & Sat mats at 2. opening night at 7:30. Mon-Thurs. \$8.50. \$7.50. \$6.50. \$4. Fri & Sat \$9.50. \$8.50. \$7.50. Wed & Sat mats \$7.50. \$6.50. \$5. \$3.50. Through Nov. 15.

**Pretzels.** Grander's Lair Cafe Theater, 500 South St. (823-5559). Off-Broadway's longest-running show is transferred to South St. The musical revue, packed with

witty lyrics and hilarious skits, is a take-off on the '60s and '70s and on life in any city. Dinner available. Tues-Fri at 7. Sat. 7:30 A-10:30. Sun 3 & 8. Fri. \$6 (\$9.50 with dinner). Sat & Sun. \$7 (\$11 with dinner). Through Nov.

**Codco.** Walnut St. Theater, Stage 5, 9th & Walnut Sts. (629-0700). Part of the week-long festival from Canada (our northern neighbor's bicentennial gift to Philadelphia), a small, young and totally irreverent group of players fills this show with comic sophistication and biting satire. Opens Tues the 28th. Daily at 8:30. Sat also at 2:30. All seats \$3. Through Nov. 1.

**The Collected Works of Billy the Kid.** The Walnut Street Theater, 9th & Walnut Sts. (629-0700). The Canadian play with music puts a new perspective on American-as-apple-pie Billy the Kid, his friends



Neil Munro, star of "Billy the Kid."

and his enemies during the last days of his short and not-so-sweet life. Neil Munro plays the feisty outlaw. Opens Tues the

28th as part of the Canada festival at the Walnut. Tues-Sat, 8. Wed & Sat, 2. \$7.50. \$6.50. \$5.50. 20% discount for groups of 20 or more. Through Nov. 1.

### Little Theater

**Dylan T.** Society Hill Playhouse, 507 S. 8th St. (WA3-0210). A compassionate and moving play by Sidney Michaels about the life and times of the wild Welsh poet Dylan Thomas. Opens Wed-Wed-Sat at 8:30. \$3-\$5. Through Nov. 29.

**The Fantasticks.** Actors' Playhouse, St. Gabriel's Church, Front & Roosevelt Blvd. (DA9-3807). The longest-running off-Broadway musical opens the season for the Cafe Theatre. Charm, humor and musical appeal in this story of young lovers versus the world. Saturdays through Nov. 22 at 8:30. \$2.50. Group rates available.

**Finishing Touches.** Abbey Stagedoor 6615 Rising Sun Ave. (PI2-8324). Jean Kerr's (*Please Don't Eat the Daisies*) wise and witty comedy of a family hit with marital problems. Fri & Sat at 8:30. \$2.50-\$4. Through Dec. 13.

**A Funny Thing Happened on the Way to the Forum.** Temple University's Tomlinson Theater, 13th and Morris Sts. (787-8393). A wildly crazy X-rated musical romp through ancient Rome. Plautus provides the plot. Steven Sandheim songs soar. Opens Thurs at 7. Fri-Sun at 8. Sun mats at 2. \$4. students & sr. citizens \$3. Through Nov. 2.

**Hoosier for Love.** Noontime Theater Stage Three, Temple U. Center City, 1619 Walnut St. (787-1619). A tribute to the songs of Harold Arlen. Grand old standards to munch your sandwich to and remember Wed-Fri at 12:15. (Performance lasts 30 mins.) \$1. Through Oct. 31.

**A Tear for Judas.** Freedom Theater, 1346 N. Broad St. at Master St. (PO5-2793). The generation gap hits the family and social life of rural southern blacks in this moving drama by Marshall Williams. Every Fri. Sat & Sun through Dec. 21 at 8. \$4.

**White Lies/Black Comedy.** Cheltenham Playhouse, 439 Ashbourne Rd., Cheltenham (ES9-4027). Two one-act plays through Nov. 15. Fri & Sat at 8:30. \$3.50. sr. citizens & children, \$2.50.

**After the Fall.** Cafe Theater of Allens Lane, Allens Ln. & McCallum Sts. (V18-9384 or GE6-4222). Kate Shaftmaster will direct Arthur Miller's melodrama. Fri & Sat at 8. \$4. students & sr. citizens \$2 on Fri. Through Nov. 1.

**The Boys from Syracuse.** Penn Players, Harold Prince Theater, Annenberg Center, 3680 Walnut St. (243-6706). Rogers and Hart's hit musical comedy, an adaptation of Shakespeare's "A Comedy of Errors," is laced with such immortal tunes as "Falling in Love With Love," and "This Can't Be Love." Thurs through Sun and Nov. 5 through Nov. 8. At 8:30.

**Death Takes A Holiday.** Hedgerow Theatre, Rose Valley Rd., Moylan (565-4855). The comedy by Alberto Casellas, rewritten for the American stage by Walter Ferris. Opens on Mischief Night, Thurs. at 8:30. Fri at 8:30 & midnight. Sat at 8:30. \$4. students & sr. citizens, \$3.

**Doing a Good One for the Red Man.** Noontime Theater Stage Three, Temple U. Center City, 1619 Walnut St. (787-1619). A "Red Farce" by Mark Medoff. Opens Wed and plays through Nov. 21. Wed through Fri at 12:15. (Performance lasts 30 mins.)

**Mime Festival.** Wilma Project, Trinity Memorial Church, 2212 Spruce St. (K15-1444). Jon Harvey, Director of the Mime Festival, former student of Marcel Marceau, subject of a TV special called "Portrait of a Mime," and winner of first prize in the New York Film Festival, performs Fri-Sun. Fri & Sat at 8 & 10. Sun at 8.

**My Specialty Is Being Right.** Hedgerow Theatre, Rose Valley Rd., Moylan (565-4855). A world premiere about George Bernard Shaw, the "world's most intellectual clown." Edwin Pettit wrote the script and plays Shaw, the master of wit and wisdom, as he lectures about Women, Sex and Marriage. Fri & Sat through Nov. 22. at 8:30. \$4. students and senior citizens, \$3.

### Dinner Theater

**The Bells Are Ringing.** Tree House Theater, Inn of the Four Falls, West Conshohocken, Rt. 23 (527-0250). Musical comedy with music by Jule Styne, lyrics by Betty Comden and Adolphe Green. Fri & Sat at 8:30. dinner from 7 p.m. Through Dec. Call for reservations and prices.

**The Bells Are Ringing.** Cahoots, Sheraton-Valley Forge, Rt. 363, King of Prussia (337-2000). A C-MAJAR production of the musical comedy. Not dinner, but a cabaret theater featuring cocktails and a Broadway show. At 7:30. \$5 includes a cocktail and the show.

**Show Boat.** Riverfront Restaurant and Dinner Theatre, Delaware Ave. at Poplar St. (WA5-7000). The American musical with amazing score by Jerome Kern and Oscar Hammerstein II, including "Of Man River," "Can't Help Lovin' Dat Man" and "You Are Love." Wed - Sat at 8:30, preceded by buffet from 6:30-8. Sun at 7:30, preceded by buffet from 5:30-7. Wed, Thurs. and Sun, \$10.95. Fri, \$11.95. Sat, \$12.95.

# Right now, your competitors could be using Phone-Power for all it's worth.

## Defend yourself.

PHILADELPHIA AREA DEFENSE COUPON/PHILADELPHIA AREA DEFENSE COUPON

PHILADELPHIA AREA DEFENSE COUPON



Bell of Pennsylvania, Mr. R. Weber, One Parkway, 11th Floor, Philadelphia, Pa. 19102

TNP

Dear Ron:

If my competitors are:

- covering larger territories,
- cutting travel time and costs,
- handling marginal accounts more profitably,
- opening new accounts and reactivating old ones,

I want to, too. I realize Phone-Power will give me more free time to spend selling face-to-face.

Show me the way.

☐ Please send me your Phone-Power brochure.

☐ Please have a Phone-Power specialist call.

My sales force consists of \_\_\_\_\_ people.

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone Number \_\_\_\_\_

PHILADELPHIA AREA DEFENSE COUPON

PHILADELPHIA AREA DEFENSE COUPON/PHILADELPHIA AREA DEFENSE COUPON



Bell of Pennsylvania





"Showbout," at the Riverfront Dinner Theatre.

You Know I Can't Hear You When the Water's Running, Holiday Inn Dinner Theater, Rt. 70, Cherry Hill (1-609-663-5300). The final Fri & Sat of this Broadway comedy, at 9, with dinner from 7 p.m.

## Personalities

The Amazing Kreskin, Valley Forge Music Fair, Rt. 202, Devon (839-4017). The man who bends minds and metal will test your credibility Thurs at 8.30. \$6.75, \$5.75, \$4.75.

Benny Goodman, Valley Forge Music Fair, Rt. 202, Devon (839-4017). The King of Swing entertains Fri and Sat. At 8.30 \$8.50, \$7.50, \$6.50.

## Revelries

### Prime Time

Greenstreet's, 1523 Locust St. (K15-5478). Swinging disco for those in the know and those who wish they were. Ubiquitous host Stanley Green spins the disks from 9 till 1 a.m. No cover or minimum, but dressy.

Take 1, Hilton Hotel, Civic Center Blvd & 34th St. (387-8333). Montages, mirrors and movies provide Hollywood flash in this new disco. Film festivals planned for cocktail hours. Super sound system takes over around 9. Open daily. No dress requirements.

Trey's, 333 W. Queen Lane (V14-9900). Call for schedules at this jazz club.

Alexis, 2nd & Bainbridge Sts. (922-4982). After-dining disco. Small dance floor but very good music. Beautiful people.

Artemis, 2015 Sansom St. (LO7-9956). The hipper half of the in crowd spaces out here. Great place to dance, if you can take it.

Harry's American Bar, 1918 Chestnut St. (LO7-2022). Very good dance music in this center city bar that attracts flashy professionals. Records spun by a D.J., beginning at 9. Two drink min.

Grendel's Lair, 500 South St. (WA3-5559). Mon is jazz night, with the Fifth Amendment forming the core of a jam session from 8 till 2. Cover, \$1. Wed, dance to one of the city's hottest groups, Johnny's Dance Band, from 10-2. Cover \$3. Tues, Fri and Sun, from 10 to 2, the place turns into a disco after the show "Pretzels" (which runs Tues-Sun —see theater). Cover, \$1.50. On Thurs from 10-2 hear the Bluegrass Allstars, a conglomerate group of the best of Philadelphia —Bob Tanner, Wannamaker Lewis, Steve Brown and Rob Frazer. Cover, \$2. Good cheap and fun. Very informal.

Fairmount West, 24th & Fairmount Sts. (978-8630). A good collection of professional and semi-professional people in the neighborhood bar.

Head House Tavern, 2nd & Pine Sts. (MA7-3578). TV news personalities and writers congregate in this tiny, crowded, noisy bar. Not recommended for non-smokers. American folk ballads from 9-10.

Painted Bride, 527 South St. (WA5-9914). Monday night jazz —the New Mikrosomik Unit with Keith Allen, featuring Byrd Lancaster. At 8 & 10, \$2.

Dr. Watson's Pub, 216 S. 11th St. (MA7-9925). College bar atmosphere with a guitar player Wed, Fri and Sat and a pianist other nights. A fantastic game room too. City dwellers and medical students frequent the place. On Fri, a \$4 admission.

Lost Tango, 21st between Lombard & South. Bar, poolroom in a crowded, singles atmosphere.

La Terrasse, 3432 Sansom St. (EV7-3778). Restaurant and bar with good piano players (Pasqual Ayerca or Gary Gold Snyder) who play to weekend crowds. No cover charge.

Le Bistrot, 757 S. Front (FU9-3855). French folk singer Barbara-Gine performs Wed through Sat from 8 to around 1.

Madrigal, 2nd & Bainbridge Sts. (WA2-7879). A classy-looking, California-type bistrottheque.

Circus Maximus, 32-42 S. Bank St. (WA2-4268). Four bars, 3 dance floors, a snack bar, movies and a sophisticated sound system in this manydringed circus.

Moriarty's, 1116 Walnut St. (MA7-9715). A vastly underrated hangout. Jim Six and

Wannamaker Jones play Mon-Wed. No cover.

A Little Night's Music, Houston Hall, 34th & Spruce Sts. "Good Ole Boys" play bluegrass on Sat at 9 and midnight. \$3.50.

Heaven, 2031 Sansom St. (567-4776). Brand-new Henri David club on the site of Hippopotamus opens with Holly Woodlawn. \$7.50 per person for two drinks and the show. The club closes for Halloween so Henri can party at the Warwick.

Pinnacle Lounge, top of the Hilton Hotel, 34th & Civic Center Blvd. (EV7-8333). The trio Togetherness sings top 40 and oldies every night except Sunday from 9-2. No cover.

Cobblestones, 250 S. 5th St. (MA7-3220). Songwriters Dion and Sembello sing their folk, rock and jazz songs in the lounge from 9 on. Through Nov.

Hilton Hotel, 10th & Packer Ave. (755-9500). The Young Philadelphians sing

from Tues-Sat at 9, Sun at 7. Through Nov 4.

Holiday Inn, 4th and Arch Sts. (WA3-8660). The Billy Ruth Trio croons from 8-1 Tues-Sat. Through Nov 15th.

Angus Restaurant, 7700 City Ave. (877-7738). The Carmen Anthony Duo sings pop music from 9-2, Wed, Fri & Sat. Through Nov.

Henry's, 20th & Market Sts. (LO3-5970). Jimmy Holmes & His Trio entertains from 9:30-1 Tues-Sat.

Barclay, Rittenhouse Sq. (K15-0300). A pianist tinkles the keys Fri & Sat in the cocktail lounge during cocktail hours.

Bellevue-Stratford, Broad & Walnut Sts. (PE5-0700). Norma Packet sings daily from 8 on.

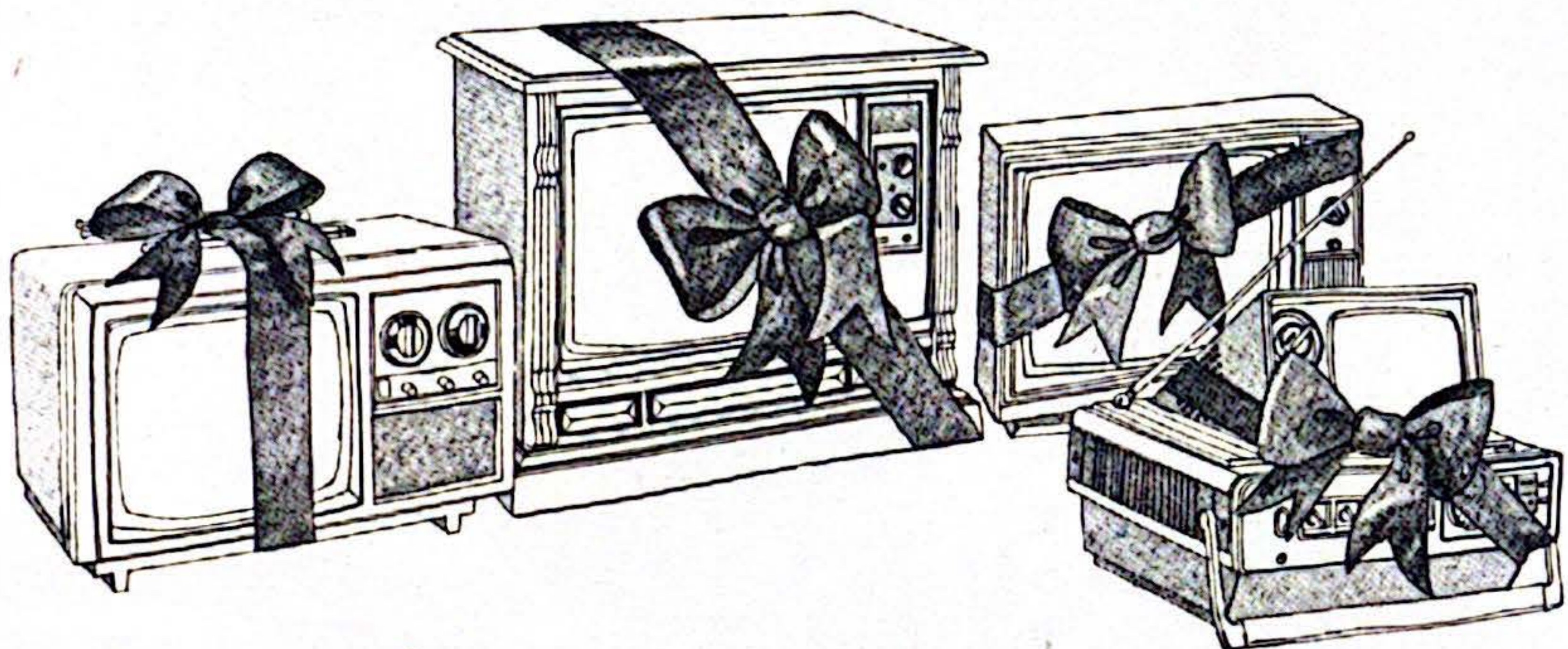
The King's Inn, 312 Race St. (928-1530). Local talent provides the dance music in this bar in the heart of the city's loft area.

Khyber Pass, 54 S. 2nd St. (MA7-9331). Local talent in a relaxed atmosphere. Irish beer, Pakistani food and a rotten sound system (but an incredible bar). Wed is open stage audition night. Thurs, Bill Dooley and John Krumm sing traditional American tunes. Friday, "Mac Truck" plays at the Halloween party. Sat, Jim Six, Sun, Peg Thode, Mon, Evelyn Smith and Tues, Steve Brown, bluegrass.

Halloween Parties —Henri David's Annual Extravaganza, The Warwick Hotel, 9 p.m. \$7.50 without costume, \$6 with. Come dressed to the gill.

Party at Wildflowers, 514-16 S. 5th St. (WA3-6708). Fri from 10 to 2. Costume, or at least a painted face, required of all revelers.

Palumbo's, 824 Catharine St. (MA7-7272). South Philadelphia's answer to the Latin Casino. Julie DeJohn and Alberto Rochi through Nov 6 at 8. Cost is price of dinner at this supper club.



## Great holiday gift ideas at Girard Bank.

Get the gift of your choice plus 7% interest when you buy a "Gift-In-Advance" Savings Bond.

When could you ever afford to give holiday gifts like these? You can now, when you buy a Girard Bank "Gift-In-Advance" Savings Bond which matures in seven years. And you get even more than a great gift. You also get 7% interest on your money!

The bonds are available in denominations ranging from \$1,000 to \$10,000. Buy a bond and you have your choice of gifts in the appropriate category. But to make holiday gift-giving even easier, we also offer you an interesting "mix 'n match" option.

For example, if you purchase a bond for \$3,000 you have your choice of gifts in the \$3,000 category. Or you can choose one \$2,000 and one \$1,000 gift. Or three \$1,000 gifts. This "mix 'n match" idea gives unusual flexibility in deciding what gift or gifts you want—for yourself or others.

Once you choose your gift, it will be delivered anywhere within the continental U.S. free of charge (we even pay the sales tax) to you or whomever you wish within a

few weeks. And all gifts are covered by the manufacturers' warranties.

Come to any of Girard Bank's over 80 offices and take advantage of this unique offer—7% interest compounded annually plus a major brand-name gift. All "Gift-In-Advance" bonds are insured by the Federal Deposit Insurance Corporation. We can't think of a better way to make this holiday season the best ever. Don't delay—this spectacular offer will not be available for long.

### Choose from 26 brand-name gifts.

#### \$10,000 BOND

Magnavox 25" Color TV  
GE Washer Dryer Set  
Fischer Pool Table

#### \$8,000 BOND

GE 21" Refrigerator  
Magnavox Stereo Console  
Kodak Ektasound Camera Outfit and Projector  
Panasonic Four Channel Stereo Set

#### \$6,000 BOND

GE 15' Upright Freezer  
GE Microwave Oven  
Seth Thomas Grandfather Clock  
Magnavox 19" Color TV

#### \$4,000 BOND

Magnavox Stereo  
GE 10" Color TV  
GE Dishwasher

#### \$3,000 BOND

Spalding Epic Golf Clubs / Atlantic Bag  
Olivetti Electric Typewriter  
Syraco Dining Set  
Panasonic 5" Pop-Up TV

#### \$2,000 BOND

Bulova Accutron Watch  
Skil Chain Saw  
American Tourister Luggage  
Magnavox Odyssey Game with Rifle

#### \$1,000 BOND

Magnavox FM/AM Digital Clock Radio  
Dominion Oven Broiler  
Hoover Convertible Vacuum Cleaner  
Bulova 600 Day Clock



\*Federal law and regulations prohibit the Bank from allowing payment before maturity unless substantial interest is forfeited. In the event of early withdrawal the Bank will pay interest at the rate earned on regular passbook savings accounts less three months' interest, and less the original cost of the gift which constitutes partial payment of interest. The fair market value of the gift will be income for Federal income tax purposes in the year in which the bond is purchased and the Bank will send an interest statement to the customer indicating this amount.

# GIRARD BANK

FDIC



**Pavlo's Chez Antonio**, Rt. 70 & Race Track Circle, Cherry Hill, N.J. (1-609-662-6000). The big voice of Enzo Sturich is featured through Sun. \$10 per person food or drink min. in the dining room. \$4 per person drink minimum in the lounge. Showtimes at 9 and midnight.

**London**, 2301 Fairmount Ave. (978-4545). After dining hours, this informal unpressured singles club turns on the tunes. Mon. Tues and Thurs, Nelson Ray sings newdays music. Wed, Fri and Sat, The Neighborhood plays rockabilly. From 9:30 to 2 a.m. Through Nov.

**Just Jazz**, 2119 Arch St. (567-3189 or 567-

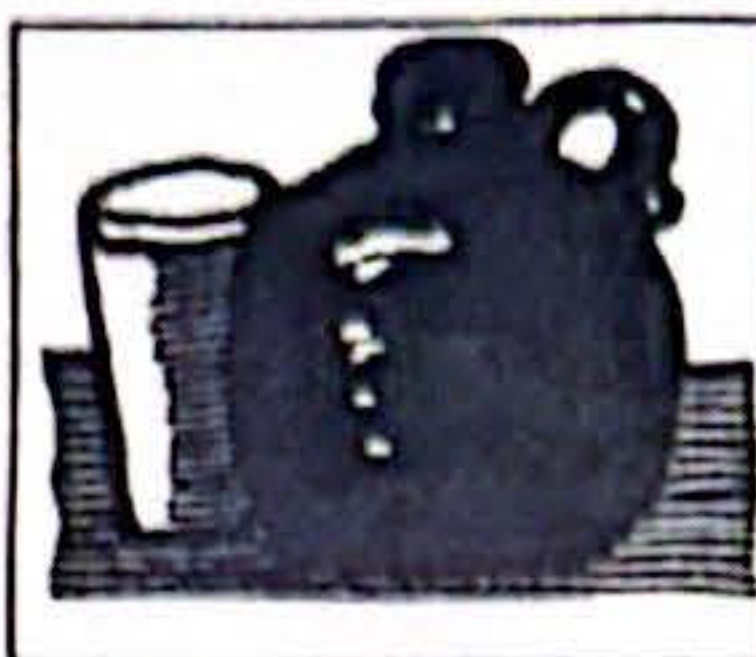
6587). Through Sat, Ronnie Laws. \$5.

**Crew's Nest Lounge**, Riverfront Restaurant, Delaware Ave. at Poplar St. (WAS-7000). "Earth and Sky" entertains Tues, Wed & Thurs from 8 to 1, Fri & Sat from 9 to 2, Sun from 7 to midnight.

### After Hours Clubs

These clubs may vary as to degree of privacy, kinds of acts and charges for joining (you must join to enter). But they are all open after 2 a.m. for intimacies and hard-core. Call for information before you show up.

**RDA Club**, The Drake, 1512 Spruce St. (K16-3353).



**OBL Towne Club**, 1730 S. Broad St. (465-2100).

**Groucho's**, 122 Chestnut St. (WAS-7819).  
**The Center City Club**, 227 S. Broad St. (732-2411).

### Coffeehouses

Call for information on acts

**Cho-Cho Coffeehouse**, 1824 Ludlow St. (LO7-9679).

**Phila. Gay Coffeehouse**, 60 N. 3rd St. (978-5700).

**International House Coffeehouse**, 3701 Chestnut St. (387-5125).

**Makom Coffeehouse**, 2012 Walnut St. (DA4-5910).

**Together House**, 32 E. Armat St. (GEA-3404).

**Long March Coffeehouse**, 1719 Rittenhouse Sq. (WAS-1256).

## Sports

### Basketball

**76ers**, Spectrum, Broad & Pattison (HO3-1776). Fri. against Buffalo; Wed. Nov. 5 against Chicago. Tip-off time is 8:05. \$7, \$6, \$5, \$4, \$3.

### Bicycling

**Rides Around the Park**, Dept. of Recreation & Fairmount Park Commission (MU6-1776, ext. 81-216). Ongoing. Cyclists meet Sun at the front steps of the Art Museum to ride the East River Drive to East Falls Bridge, West River Drive to the Art Museum. At 2:30.

### Canoeing

**Kittling Canoes**, Dingmans Ferry, Pa. between Childs State Park & Porters Lake (1-717-826-2700). Take a trip on the Delaware for the day or overnight, for beginners or experts. Canoes transported anywhere by arrangement. Also rentals of carport carriers, boats, sailboats and canoes available.

**South Branch Canoe Cruises**, Lebanon, N.J. (1-201-782-9700). Guided day, weekend, or week-long canoe excursions on the four rivers of the Wharton Tract in Jersey, or the pools around Dingmans Ferry and Milford. Also, heavy whitewater trips at Lambertville and Upper Lehigh and less hazardous whitewater canoeing at Lower Lehigh. Beginner and intermediate instruction offered every weekend through fall. Call for schedules and rates.

**Whitewater Challengers Inc.**, P.O. Box 5661, Phila., Pa. 19129 (1-248-0445). River trips daily through exciting whitewater, past dozens of ledges and chutes and miles of rapids and wilderness. Raft trips conducted by professional whitewater outfitters. No boating or whitewater experience necessary. Call Ken Powley for details.

### Football

**U. of Pa.**, Franklin Field, 33rd & Spruce Sts. (243-6128). Homecoming against Harvard Sat at 1:30. \$6, \$5, \$2.

**Villanova U.**, Villanova Stadium, Lancaster Pike (527-2100). Sat against Delaware at 1:30. \$8, ages 12 & under, \$3.

### Hockey

**Flyers**, The Spectrum, Broad & Pattison (HO5-4500). Thurs the Flyers meet Toronto at 8:05, Sat against Boston at 8:05, Sun against Kansas City at 7:05. If tickets were available, they would cost \$6, \$7, \$8, \$9, & \$11.

**Firebirds**, Civic Center, Civic Center Blvd & 33rd St. (EV6-6114). Wed. Nov. 5, the Firebirds take on the Buffalo Norsemen. At 7:45. \$3.50-\$5.50.

### Horse Racing

**Liberty Bell Park**, Knights & Woodhaven Rds. (637-7100). Ten races nightly Tues-Sun. Post time 8, Sun at 7. Grandstand \$1.50, clubhouse \$3.25.

**Keystone Race Track**, Street Rd & Bensalem Blvd (Rt. 132), Cornwells Hts. (639-9000). Thoroughbred racing at 1:30 daily except Sun. Grandstand and clubhouse \$2.50. Free parking.

### Horseback Riding

**Beginner and Intermediate Riding Instruction**, American Youth Hostel, 4714 Old York Rd. (Sally Mason, FL2-8067). Ongoing. Mon-Fri. Evening professional instruction in horseback riding given in an indoor arena. Call for registration details and rates.

### Walking

**Wanderlust Program**, Dept. of Recreation (MU6-3629). This Sat come hike the Schuylkill Valley Nature Center. Groups meet at 1:30. Call for various locales. Cost is city carfare.

**Sierra Club**, (Karen Gallogly, LA5-4082). Sun, hikers will take on a moderate 10.3-mile section of the Horseshoe Trail. Call and leave your name, telephone no., date.

# THERE HAS NEVER BEEN A COMPLETE, UP-TO-DATE, FULLY ILLUSTRATED HISTORY OF PHILADELPHIA. UNTIL NOW!

The William Penn Foundation proudly presents a Bicentennial Masterpiece . . .  
**PHILADELPHIA: PORTRAIT OF AN AMERICAN CITY**  
by Edwin Wolf 2nd (Librarian, The Library Company of Philadelphia)

**LIMITED FIRST EDITION!  
352 PAGES! 12 CHAPTERS!  
74,000 WORDS!**



**550 SUPERB  
ILLUSTRATIONS,  
125 in FULL COLOR!**

### PHILADELPHIA AND PHILADELPHIANS AS NEVER SEEN BEFORE.

Here is the first modern, fully illustrated history of Philadelphia ever published. PHILADELPHIA: Portrait of an American City has something of interest for everyone since it chronicles not only Philadelphia's formative role in American government, but also traces the city's politics, industry, commerce, education, transportation, culture, and — most importantly — its people . . . from 1609 to the present.

### AN EXCITING, CAPTIVATING HISTORY . . . BUT MORE THAN JUST A HISTORY BOOK.

From Henry Hudson's discovery of the Delaware River in 1609 right up to the Philadelphia Flyers' discovery of the Stanley Cup in 1974 and '75, this fascinating volume puts our great city right at your fingertips. The pages of history seem to come alive as you follow the tumultuous and provocative events that shaped the evolution of Philadelphia . . . and America!

### PAGE AFTER PAGE OF ART MASTERPIECES . . . BUT MORE THAN JUST AN ART BOOK.

In addition to the lively and informative text, 550 illustrations (125 in full color) make PHILADELPHIA: Portrait of an American City a book of striking beauty. Examples of Philadelphia's architecture and period furnishings abound. And, each chapter is brimming with old prints and paintings, rare books, early newspaper excerpts and advertisements, plus many fascinating photographs . . . old and new.

### AN EXTRAORDINARY COMBINATION OF HISTORY AND FINE ART.

Clearly, PHILADELPHIA: Portrait of an American City can stand on its own either as an important work of History . . . or as a fine volume of beautiful art illustrations. But, it is

the rare combination of both ART and HISTORY that has already marked this outstanding book as a treasured collector's item!

### A BICENTENNIAL MASTERPIECE.

Commissioned by the William Penn Foundation to help celebrate the American Bicentennial, PHILADELPHIA: Portrait of an American City is the masterful work of Edwin Wolf 2nd. A highly respected and well known historian and bibliographer, Mr. Wolf has already published several excellent books and is a past president of the Bibliographical Society of America.

### THE PERFECT BICENTENNIAL GIFT.

Of course, PHILADELPHIA: Portrait of an American City is a book you will want to own personally. But, in filling out the attached order blank, keep in mind that the book is also an ideal gift selection for those "Bicentennial year" anniversaries, birthdays, weddings and graduations. Plan ahead. Order several copies now at the special pre-Bicentennial price of just \$19.95!

STACKPOLE BOOKS, CAMERON & KELKER STREETS, HARRISBURG, PA 17105

★ Gentlemen:  
★ Please send me \_\_\_\_\_ copies of  
★ PHILADELPHIA: Portrait of an  
★ American City at your special pre-  
★ Bicentennial price of only \$19.95  
★ per copy. (Pa. residents add sales  
★ tax of \$1.20 per copy)  
★ ☐ Enclosed is my check or money  
★ order. (Payable to "STACKPOLE  
★ BOOKS")

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
signature \_\_\_\_\_

☐ MASTER CHARGE account  
numbers above name \_\_\_\_\_  
☐ BANKAMERICARD account

Mail completed form to: STACKPOLE BOOKS • Cameron & Kelker Streets • Harrisburg, Pa. 17105

Designed and produced by Brinker Associates, Lebanon, Pa.



# what's up

white and need for ride or offer of ride.  
**Live Wild Bird Show and Nature Walk.** Pennypack Environmental Center, Fairmount Park Commission, Verree Rd. at Pennypack Creek (671-0440). Sun at 3 at the Environmental Center.

## Special Events

**Alpha Meditation Classes.** Nesbitt Hall, Drexel U., 33rd & Market Sts. (567-7240) Barry Rosenberg is teaching the 36-hour class which emphasizes relaxation, concentration, self-awareness and psychic healing. Cost (which enables you to repeat the course as often as you'd like for free) is \$30. Nov. 1 & 2, 8 & 9 (9 hours a day over 2 weekends) 8:30 a.m.

**Spring Garden Area Flea Market.** 2000 block of Wallace St. (CE6-7921) Antiques, ethnic foods, crafts, junk, clothing, plants and sundry goodies at this block market. Sat from 10 to 6. (Rain date, Sun.) From Center City, take bus 33, 48 or 7.

**Chinese Banquet.** Chinese Cultural and Community Center, 125 N. 10th St. (WA3-6767). Peking-Style cuisine will be served at this banquet on Wed. night, from 6-8. Members, \$11; non-members, \$12. Ongoing. Daily from 11-2, one can eat there or take out Chinese dumplings, pastries and hors d'oeuvres. The food, prepared daily, costs 60¢ per plate, 20¢ for tea. (The Center can be toured from 11 to 4 \$1, adults, 50¢, children.)

**Parade of Championship Bands.** Civic Center, Civic Center Blvd. & 34th St. (276-2300, ext. 50). The eleventh annual marching and music pageant, sponsored by the Cardinal Dougherty High School. About ten top East Coast bands will drill Sat at 8 p.m. Tickets, \$3.50, \$3, & \$2.50, can be purchased at the school, 2nd St. above Godfrey (276-2300).

## Revolutionary Events

**"The University of Pennsylvania Woman: Her First Hundred Years."** Van Pelt Library, 34th & Walnut Sts. The Association of Alumnae, in honor of the Bicentennial, will open a display of original costumes, accessories, documents and anecdotal papers showing the role of women at Penn. Opens Mon. Through January.

## Sightseeing

**Packard Tours.** A.W. Loof Enterprises (853-1942). This two-hour classy tour—in a pre-war sedan complete with running board and chauffeur—covers the historical highspots of the old city and also motors you around Fairmount Park. Your chauffeur narrates. The auto leaves from 18th & Franklin Parkway at 10, noon, 2 and 4. \$20 per passenger.

**Carriage Tours of Philadelphia.** 500 N. 13th St. (WA2-6840). Ongoing. Olde City Tour—Clip-clop along cobblestone streets in a horse-drawn carriage visiting the old city the way the oldsters did. Drivers, in colonial garb, are knowledgeable about the area. Every day from 10 till 4, leaving from Chestnut St. between 5th & 6th Sts., every hour. \$5 per person. The carriages now can be flagged down on the streets like taxis, or hired near Independence Hall and Head House Square night and day.

**Walking Historical Architectural Tours.** NE Corner 3rd & Chestnut Sts. (WA 5-2629). Society Hill Walk: Fifteen sites, including the historic Powel and Physick houses and contemporary I.M. Pei townhouses, are covered. Every Wed at 10 and Sun at 2. Meets at Visitors Center, 2nd & Spruce. Olde City Walk: Covers Elfreth's Alley, Christ Church, etc. Every Sat at 2:30. Meet at Christ Church, 2nd & Market. One hour. \$1.

**Cultural Loop Bus** (DA9-4800). Starts at 3rd & Chestnut Sts. and goes to Phila. Zoo, via Market St., the Parkway and East River Dr. Boarding at over 30 points along the way, marked by red, white and blue signs. Bus runs daily, leaving every 15 minutes from 9:30 to 6. A real bargain: a 50¢ ticket allows unlimited ons-and-offs and discounts to major attractions on the route.

**Fairmount Park Tours.** Art Museum Guides (PO3-8100, ext. 304). On Sundays, tour with trained guides two mag-

# FREE.

## A CONSUMER'S GUIDE TO CAR LEASING

Leasing may be the very best way to get a new car—and pay only to use it, not to own it. But a lot of people don't seem to understand leasing, its benefits and pitfalls.

So we're offering you "A Consumer's Guide to Car Leasing," absolutely free. It's designed for the typical car-owner—not the businessman or salesman—because more and more people just like you are taking advantage of the financial benefits of leasing...and loving it.

If you trade a car every two or three years... if you want to pay to use a car and not own it... if you can't stomach big down payments... or if you just want to try a new and advantageous way to have a new car: send the coupon.

First Pennsylvania Bank  
 1500 Chestnut Street, Philadelphia, Pa. 19101  
 Attn: LEASEIT

Please send me a copy of your "Consumer's Guide to Car Leasing" as fast as possible. No obligation, of course.

Name \_\_\_\_\_

Address \_\_\_\_\_ Telephone \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

(You can also get a copy from your nearby LEASEIT dealer or at any First Pennsylvania Bank Quick Loan Center—for free.)

**First Pennsylvania Bank**



NPI



ificent 18th-century estates along the Schuylkill River. Buses leave from the Tourist Bureau at 1:30 and from the Rodin Museum at 1:45, returning two hours later. Reservations please. \$3. or citizens. \$1.50.

**Fairmount Park House Tour** (PO3-8100). All six of the 18th-century mansions in the park are open to you with Art Museum guides. Visit Mt. Pleasant, Cedar Grove, Woodford, Strawberry Mansion, Sweetbriar and Lemon Hill. \$2.50 per person for six or more people with their own car. Transportation and group rates available too.

**Feminist Tours**, 3636 Edgmont St. Barbara Kloczynska and Cynthia Jeffress Little. Temple graduate students, conduct tours which illuminate the role women have played in the growth of Philadelphia. Write for information on tours and slide-lectures.

**Independence Tours**, 1906 Sansom St. (LO7-1159). Made-to-order guided tours of cultural and historic Philadelphia for small and large groups. \$35 for a half-day tour. \$50 for all day (lunch arranged, but not included). Call for reservations.

**Montgomeryville Airport, Rts. 202 & 309**, Montgomeryville (1-855-7171). If history gets you high, treat yourself to a new high view of history. Montgomeryville Airport provides the flights to the heights. **Valley Forge State Park**—Circle the 2,255-acre park, follow the Perkiomen Creek north and return through the Pa. Dutch Country of rural Montgomery County (\$7). **Washington Crossing State Park**—Head east past Doylestown and Buckingham, circle the 499-acre state park, and return over New Hope and Lambertville, passing the National Shrine of Czeslotochowa and Lake Gatena (\$7). **Philadelphia**—Zip over Chestnut Hill and Germantown, passing along the Schuylkill, the Art Museum and Independence National Historical Park, returning by way of some of the historic areas of the city (\$7). **Three-Tour Package**—Includes all of the above plus Trenton, Penns Landing, Pennsylvania Manor and other areas (\$15). Three-passenger minimum for all flights. Tours available daily 8 a.m. to sunset, including Sundays and holidays.

**Penn Mutual Tower**, Independence Square (629-6626). For Bicen facts and

fun, zoom to the top of the Penn Mutual Building. An observation deck offers one of the best public views of Philadelphia while exhibits feature such Philadelphia specialties as Mummer costumes and the pretzel. Also, historic rundowns on parts of the old city and arts and crafts displays. Open daily, 10 a.m. - 6 p.m. \$1.40 for adults, 90¢ for children 6-11.

## Kid Stuff

**TLA Children's Matinees**, 334 South St. (WA2-6011). "Four Clowns," a comedy starring Laurel and Hardy, Charlie Chase and Buster Keaton. Sat & Sun at 1:30.

**Germantown Theatre Guild**, 4821 Germantown Ave. (V19-9799). "Punch & Judy / Punch & the Heartless Giant / Ananse & the Donkey Tree." These puppet plays are geared to children ages 5-11. The Punch stories are American classics, the Ananse story is taken from an African folk tale. Sat and Sun at 2:30. Free, but call for advance reservations.

**Academy of Natural Sciences**, 19th & the Parkway (567-7300). The Academy offers a half-hour Eco-Show daily, with live animals, huge props and slides. "Man vs. Chicken" involves the interrelationship between living things. Mon - Fri, 10 & 12:30. Sat, 11 & 1. Sun at 11:30. \$1.25 for adults, children under 12 & sr. citizens, 75¢. Ages 5 & under free.

**Good Ship Lollipop**, dock of Delaware Ave. and Race St. (WA5-7640). The sweet ship sails north on the Delaware on Sundays. You can nibble on snacks while you listen to the 45-min narrated tour. Every hour beginning at 10 a.m.

**Wugglyump**, 8104 Germantown Ave., Chestnut Hill (CH2-2738). "Youth, Emphasis on Color." The gallery which exhibits exclusively works by children and young people (up to around 18) is now showing paintings which demonstrate the unique manner in which children use color. Tues-Sat, 10-5.

**Wagner Free Institute of Science**, Montgomery Ave. & 17th St. (PO3-6529). Museum lessons for school groups on variety of natural science topics. Tues, Wed and Thurs mornings, by advance reservation. Free.



**Golden River Puppets**, Western Branch of the Jewish Ys and Centers, City Line and Haverford Rd. (K15-4400). "The Knick Knack Man" and "The Sea of Life and The Mountain of Trouble," two musical sing-along puppet shows for children will be performed Sun at 3. \$1 for children, \$1.50 for adults.

## Belles Lettres

**"Windows onto the Medieval World,"** Temple U. Center City, 1619 Walnut St. (787-7568). A day of turning back the time, with medieval cookery and medieval music, medieval poetry—poems in Italian, Provencal, Middle High German and Old English; dramatic readings—"The Three Rushes of Gwydion" and letters in Middle English, and "The Stones of Silence," a discussion by Temple architecture professor John Christopher Knowles. Free, including refreshments (medieval, of course). 7:30-10:30.

**Russel Edson**, Poetry Center, YM/YWHA, 401 S. Broad St. (K15-4400). Russel Edson will read his poetry Sun at 8. \$1.

**Marty Wall**, Etage, 253 N. 3rd St. (WA3-2080). Wall will read his poems Thurs, Fri & Sat at 8. \$3. Through Nov 15.

**Poetry Center, YM/YWHA**, 401 S. Broad St. (K15-4400). Russel Edson reads his poetry on Sunday at 8. \$1.

**Toby Olsen**, Temple U.'s "Poets at Temple," Humanities Building, R 1123, Berks Mall between 11th & 12th Olsen, who has published seven books of poetry will read from his work on Wed, Oct 29. From 12:30 to 2. Free.

## Lectures

**Free Lecture Courses**, Northeast Regional Library, Cottman Ave. and Oakland St. (M16-3930). Mondays at 7:45. Anthropology. Tuesdays at 7. Oceanography. Wednesdays at 7:45. Historical Geology.

## Meetings & Workshops

**Group Motion Workshop**, 623 S. Leithgow St. (MA7-8551 or WA2-0933). Participation in movement, meditation, and improvisation with live music lights and film. Fridays from 8 to 10. \$2.50.

**Acting Workshops**, Society Hill Playhouse, 507 S. 8th St. (WA3-0210). Registration Mon at 6 for classes starting Nov 10. Beginning class will meet Mon, Intermediate on Tues, both from 6 to 7:30. The eight-week series includes body movement, theatre games and exercises, and improvisation.

**The Consciousness Awareness Revolution**, Institute for Living, 2309 Delancey Pl. (K16-7344). Designed to increase awareness through sharing of experiences and study of social and personal interactional systems. Leader is Dr. Kurt Konietzko. \$20.

**Cooking Workshop at the Lotus Inn**, 1010 Race St. (WA2-9100). Frank Hing, chef, will demonstrate the art of wok cookery in his own kitchen. Participants eat what they see being made and also receive a printed recipe with cooking hints. Sponsored by Learning Abilities Specialties, Inc. (179 Washington Ln., B-102, Jenkintown (885-0265)). \$15 (\$5 of which goes to a fund for psychologically disturbed children). Tues at 1.

**North City Area Wide Council, Inc.**, 2233 N. Broad St. (232-8532 or 232-0606). Community meeting Wed at 7:30 at Childs Memorial Baptist Church, 953 N. 10th St. Speakers are from the Fire Dept., Police Community Relation Health Dept. and Lead Paint. If transportation is needed, call CE2-0606.

**Council for Social Development Workshops**, 1719 Rittenhouse Sq. (WA2-

1268). Mondays: "Community Development Workshop," focusing on the theory and practice of developing community life support systems in post-modern America. 8-10:30 p.m. \$7. \$6 student, \$5 member. "Introduction to Social Change," concentrating on contemporary American society. 8-10:30 p.m. \$7. \$6 student, \$5 member. Tuesdays: "Radical Perspectives on Art and Architecture," art as liberation. 8:30 to 11 p.m. \$7. \$6 student, \$5 member. "Women's Study Group." 7-9:30. \$5. \$4 student, \$3 member. "Guerrilla Theatre Group." \$5. \$4 student, \$3 member. 8-10:30 p.m. Wednesdays: "Radical Learning Group," how to learn with your whole being. 8-10:30. \$5. \$4 student, \$3 member. "Third World Revolution: Revolution is a Process." 8-10:30. \$5. \$4 student, \$3 member. Thursdays: "Performing Arts Workshop," discussing the problems and possibilities of creating and performing. 8-11. Free. "The Politics, Sociology and Psychology of Conflict, Chaos and Anger: A Radical Approach to Creatively Bridging the Distances Between the Individual and His/Her Society." 8-10:30. \$7. \$6 student, \$5 member.

## Last Chance

For further information, see special headings.

**Canadian Festival**, Walnut St. Theater, 9th & Walnut Sts. (629-0700). *Codco and Betty the Kid* and exhibit of Canadian art. Closes Saturday.

**A Funny Thing Happened on the Way to the Forum**, Tomlinson Theater, 13th & Norris (787-8396). Closes Sunday.

**Mooney for Love**, Noontime Theater Stage Three, Temple U. Center City, 1619 Walnut (787-1619). Closes Friday.

**Fine Arts Gallery**, 2 E. Lancaster Ave. (896-8161). Exhibit of Charles Partheus, James West, Hal Singer and Tina Roy. Closes Friday.

**McClellan Gallery**, 1713 Walnut St. (655-8138). Larry Day's "The Rules of Place." Closes Wed, Nov 5.

**Newman Galleries**, 1625 Walnut St. (LO3-1779). Exhibit of George Mayers works closes Friday.

**MORE MOVIES THAN EVER**

**TLA CINEMA**  
334 South St.  
WA2-6010

**OCT 29 - NOV 5 WED - WED**

Fellini's  
**AMARCORD**

Wed-Fri & Mon-Wed-7:05 & 9:30  
Sat & Sun-4:40, 7:05 & 9:30

Every Sat and Sun at 3PM.

Arthur  
Rubinstein  
**LOVE OF LIFE**

Midnight Show - Every Fri and Sat

Jimmy Cliff  
**THE HARDER THEY COME**

**Academy Screening Room**  
2021 Sansom St. LO7-1400

Note: There is a separate admission charge for each film.

**OCT 31 - NOV 3 FRI - MON**

Maria Callas in her first dramatic role as  
**MEDEA**  
Directed by Pier Paolo Pasolini  
9:30

Plus: **SUNNYSIDE UP** Directed by Isa Hesse

Early Show Daily at 7PM.

**CHAPLIN**

Every  
MON: LIMELIGHT  
TUE: THE GOLD RUSH  
WED: A KING IN NEW YORK  
THU: MONSIEUR VERDOUX  
FRI: CITY LIGHTS  
SAT: MODERN TIMES  
SUN: THE GREAT DICTATOR

Midnight Show - Every Fri and Sat

After 6 months in New York...  
**SNAPSHOTS**  
A FILMMAKER'S FANTASY

**We copy everything but our competition**

**XEROX COPIES 7¢** Minimum 25¢

**offset printing**  
QUALITY WORK  
LOW COST  
FAST SERVICE

**REPLICA-I**  
29 S. 17th St/LO9-9444

**REPLICA-II**  
1328 Walnut St/K15-8545

**GRENDDEL'S LAIR CAFE THEATER**  
NOW THRU NOV. 16

**PRETZELS**

The Hit Comedy Revue  
Tu, Wed, Thu 8PM \$5.  
Friday 8PM \$6.  
Saturday 8&10:30 \$7.  
Sunday 3&8PM \$5.  
Dinner & Cocktails served from 6 P.M.

Monday  
8PM-2AM JAZZ

Wednesday 10PM-2AM  
JOHNNY'S DANCE BAND

Tues, Fri & Sun. 10PM-2AM  
DISCO DANCING

Thurs 10PM-2AM  
BLUEGRASS

Sun. 11 AM-2PM  
CHAMBER MUSIC and BRUNCH

**500 SOUTH STREET 923-5559**







# A Mannequin Depressive; The Stinko Future Is Now

By Ed Weiner

"Mahogany" starring Diana Ross, Billy Dee Williams, Anthony Perkins. Directed by Berry Gordy. Rated PG. At the Midtown Theatre, 1412 Chestnut St.

Mahogany may be as flimsy as balsa wood, but it floats.

And that, really, is what counts. It wasn't meant to make a vast statement or to challenge flabby brain cells—or to please critics. It was meant to be a dreamy good old Hollywood goofy love story with modeling at its center and smooch at its heart—and money in the bank.

Diana Ross—who, by the way, is a very neat little actress—plays a girl with a commitment to go from ghetto to glamour, first as a fashion plate (named Mahogany, because she's supposed to be "dark, rich, rare . . .") but really because she has the shapeliness of a splinter) and then as a couturiere.

Is she a success? Does the Pope have lips? Success gravitates to her like Haro Krishnan people to suckers. She moves and shakes her way into Jet Set doandance, the "It" girl aligning her-

self with people like Tony Perkins as—what else?—a nut photographer who exposes himself, but nothing develops.

But success, we are told, means nothing if you lose the one you love. And our black Bronda Starr loves Billy Dee Williams, whose commitment to a political future clashes with her monomania. Three guesses who wins out, ladies.

You won't learn a thing about modeling, dress designing or human relations in Mahogany. You will see Motown maven Berry Gordy hand in a creditable directing job, and you will hear some nice music.

And you will catch what could be a very important—really—black-white crossover film, in the current "lightening-up" trend.

It's something at least to look up to . . . not away from.

"The Ultimate Warrior" starring Yul Brynner, Max von Sydow. Directed by Robert Clouse. Rated PG. At the Milgram Theatre, 1614 Market St.

There is something more than meets the eye in The Ultimate Warrior. For

instance, there is that which meets the nose.

You see, this stinko is supposed to convince us that the Burbank Studio sets (left over and rapidly deprecating from past sci-fi flicks) are actually New York City in the year 2012 A.D., a year when people are hungry, killer gangs roam the streets, living conditions are intolerable—you know, like today.

However, default, dear Brutus, in our stars, and so let's go dump on Yul Brynner, his Royal Baldness who stiff-strides his way through this movie like a man with a prostate condition on the verge of breaking into "Shall We Dance?"

Anyway, a guy who looks like Yul in New York is bound to find himself walking with a limp and a voice a few octaves higher than when he started. So, he's a tough guy, and he's for hire.

Max von Sydow, wasted as the benevolent baron of an armed compound, takes on this Kelly Girl killer to protect everybody from a hood called Carrot, so named because that is what he is on a direct ESP level with.

To make it short—I wish they had—Brynner and the Baron's much-with-baby daughter escape the crumbling hamentash of the compound, bound for an island in the Carolinas where they plan to plant tomatoes.

A nice side garnish to go along with his turkey.



"Mahogany" star Diana Ross: "dark, rich, rare"—and about as shapely as a splinter.

## Freeze Frames

The best laid plans of mice and schedule makers have a disturbing tendency to go kabloody—we suggest you give the theater a call before you head out.

—Capsules by Ed Weiner

**Amarcord** Possibly the Funniest flick most accessible to American general audiences is dished up on a pasta plate of plenty in a human comedy evocative of the film-maker's adolescence in a small town in 1930s Italy. As always, distinct, memorable, bizarre—and fun. (TLA)

**Arthur Rubinstein: Love of Life** In this too-short 1969 documentary of life lived well, the distance of stardom melts away, and what asserts itself is a man of true humanity and spirited whimsy. Rubi's a yippee. (Saturday and Sunday at TLA)

**Black Girl** Ousmane Sembene is a man of calm looks and fervid political temperament, a Senegalese spokesman for African filmmakers. Third World consciousness, and negritude. This film (his Xala opened last year's Philadelphia International Film Festival) is the tale of a black domestic imprisoned in a white household. (Thru 10/30 at Academy Screening Room)

**The Boys in the Band** Gay doesn't mean happy, as a birthday party turns vicious and armed tongues become sharper than the cake knife. Mari Crowley's play, brought to whip-lash life by Billy Friedkin, is a bit dated, but still fascinating stuff. (11/4 at New World)

**City Lights** Chaplin's magnificent comedy-tear-jerker, as his Charlot, the little tramp, falls in love with a blind girl and helps her to see. Poignant till you can't stand it. (10/31 at Academy Screening Room)

**Cooley High** Glynn Turman heads up an attractive black cast in this pleasant dark-skinned version of American Graffiti. (Enc's Place)

**The Devil's Rain** Accompanied by dense fog between the cars. A horror horror pic starring Ernest Borgnine. (Arcadia)

**Don't Look Now** One of the eeriest, scariest beyond-the-grave psychological brain-ballers since Robert Wise's The Haunting. Here Nicholas Roeg (Performance, Walkabout) has fashioned an encroaching terror all bound up in the decay-stench of Venice, the grief of two parents (Donald Sutherland and Julie Christie) for their drowned little girl, blind clairvoyance, flashbacks and flashforwards, and the taste of death in the color red. A major, impressive work that will cost you sleep. (10/31 at Christian Association)

**Dog Day Afternoon** Only in New York could a psychopathic bisexual incompetent botch up a bank job and become a folk hero. A bizarre narrative, based on a truth stranger than Pynchon. Al Pacino is his usual remarkable mind-blast, and Sidney Lumet has fashioned the quintessential Big Apple portrait. (Stage Door)

**Easter Parade** Judy Garland, along with Fred Astaire, Ann Miller and Peter Lawford, in a 1948 Irving Berlin musical. (11/4 at Walnut St.)

**8½** This film, once so strange a thing, is now a stock selection in any movie repertoire. Yet even after dozens of viewings and in the wake of new trends in film, Fellini's autobiographical view is still as mysterious as ever, wondrous and masterful. (11/3 at New World)

**The Electric House** Got plugged in to this little piece of Keaton genius, as Buster meets Rube Goldberg in a house that stands technology on its head. (10/31, 11/1 at Annonberg)

**Farwell, My Lovely** Down those mean streets walks a tub of lard. This whoozy, slow and self-conscious version of the previously filmed Raymond Chandler epic—one of his best, simplest and most direct bits of writing—captures the feel of the Philip Marlowe Los Angeles sleaze—but that's all it captures, certainly not your interior. Robert Mitchum is all wrong as a bloated Gahadad looking for a nice, quiet place to dry out in this third-rate Chinatown. (Enc 3 Campus)

**Fata Morgana** A heavyweight about man and his flow with the world about him—using the oppressive Gobi Desert as the metaphorical culture medium—in a film by suddenly appreciated German director Werner Herzog. (11/4 at Academy Screening Room)

**Frame Up: The Imprisonment of Martin Sostre** A 1974 American film which studies the railroad-

ing of Sostre, a black activist now in jail facing 41 years. (10/30, 11/2 at Annonberg)

**Funny Lady** Brico yourself for a rough landing, as this Barbra sequel to Funny Girl lands with a one-point thud. The musical numbers are properly lavish, and La Streisand still gets in a few licks, but the whole thing hits the skids. James Caan is about the only actor around who could get away with being totally miscast (as Benjamin Billy Rose) and still make a fun—and even steal the show. (Enc 3 Campus)

**The Gambler** In an under-appreciated film on its first release James Caan stars as a bet-a-holic college professor unable to extricate himself from the drowning undertow of living on the edge of a chance as slim as the single turn of a card. It is a perceptive exploration into a man, always saved, who needs to lose, to be hurt, if he is to learn. (Cinema 19)

**The Gold Rush** Chaplin's classic, to which many of today's comedy clichés owe their birth. Schnook prospector Charlie provokes Klondike chaos in his search for gold and soft shoe leather. (11/4 at Academy Screening Room)

**Gone With the Wind** 1939's Jaws. Frankly, everybody gives a damn about this segment of film Americana in its umpteenth re-release. Atlanta's slow-burned more times than Edgar Kennedy. (Enc 2 Rittenhouse)

**The Great Dictator** Heavy-handed anti-Hitler statement (with a capital S) by Chaplin as both a Jewish tailor and fascist Adenoid Hinkel. A floating globe ballet and Jack Oakie steal the picture. (11/2 at Academy Screening Room)

**The Harder They Come** A colorful, exciting, jilted tale of power and violence set to the reggae beat of Jamaican life. Jimmy Cliff's music and presence stand at the center of this film as it deals with corruption, music, dope and the irony

of fame. (Friday and Saturday at midnight, TLA; 11/1 at Christian Association)

**Harper** Paul Newman plays Lew Harper, an Archer in a classy California roller coaster ride with all the usual Ross MacDonald elements of innocence lost and incestuous implication, based on his novel "The Moving Target." Fun to watch Newman. (11/2 at New World)

**Hearts of the West** Walter Mitty with spurs. A slow-draw comedy about Laramie Tater (Jeff Bridges), an upstart hick who could have grown up to be Gerald Ford if it wasn't that he wanted to write Western dime novels and that he ended up becoming a star of the silent screen. Alan Arkin, Andy Griffith and Blythe Danner star in this film, yet another exploration of Hollywood and genre. Zeno and the Art of Film Cycle Maintenance. (Mark I)

**A King in New York** A Chaplin failure on nearly all levels, personal and professional. In its obvious statements about the madness of U.S. life—as Chaplin plays the deposed pacifist King Shadov, expatriating in crazy Manhattan—it is embarrassing, unfunny, doctrinaire, cheap. With a lot of U.S. reviling in retaliation for personal injustices. (11/29 at Academy Screening Room)

**The Last Detail** Jack Nicholson and Randy Quaid in a Robert Towne-scripted adaptation of Darryl (Cinderella Liberty) Ponicson's novel about a poor slob gobb, sent to prison for ridiculous reasons, doing all the living he'd ever missed, on the road to jail. It all comes down to tantamount questions of faith, friendship and duty. Fascinating movie, blooming good acting by blooming Nicholson. (10/31 at New World)

**Let's Do It Again** A thoroughly delightful, all-family, all-color, total audience comedy sequel to last year's less remarkable Uptown Saturday Night. Bill Cosby turns the place into a laugh-shambles as he and director Sidney Poitier use hypnosis to make Jimmie Walker boxing champ of the world and double-burn New Orleans organized crime. An old-fashioned, good-looking, funny movie. (Fox)

**Limelight** A touching tale of an aging clown and a May-December love. Claire Bloom's film debut and the screen meeting of Chaplin and Buster Keaton, are high points of a pretty film. (11/3 at Academy Screening Room)

**Lisztomania** Somebody unfortunately gave Ken Russell a few million clams and he came up with a home movie starring his friends—and you know how boring, self-indulgent, stupid and non-constructive home movies can be. Well, this is even worse. A horrid, in-joke parody of the film-bio genre and a travesty of the life of Franz Liszt, the Blazing Bohunk. Wagner's a Nazi vampire

## Where to See 'Em

Academy Screening Room, 2021 Sansom (LO 7-1400)  
Annonberg Cinematheque, 3680 Walnut (594-6791)  
Arcadia, 1529 Chestnut (LO 8-0928)  
Christian Assn., 3601 Locust Walk (386-1530)  
Cinema 19, 19th & Chestnut (LO 9-4175)  
Duchessa, 1605 Chestnut (563-9881)  
Duke, 1605 Chestnut (563-9881)  
Eric's Place, 1519 Chestnut (LO 3-3086)  
Eric 3 on the Campus, 40th & Walnut (EV 2-0286)  
Eric Twin Rittenhouse, 1907 Walnut (LO 7-0320)  
Fox, 16th & Market (LO 7-6007)

Goldman I & II, 30 S 15th (LO 7-4413)  
Mark I, 18th & Market (LO 4-6222)  
Midtown, 1412 Chestnut (LO 7-7021)  
Milgram, 1614 Market (LO 4-5868)  
New World Cinema, 19th & Market (561-0717)  
Regency, 16th & Chestnut (LO 7-2310)  
Sameria, 1908 Chestnut (567-0604)  
Stage Door Cinema, 16 S 18th (LO 3-2775)  
Temple U. Center City, 1619 Walnut (787-1619)  
TLA, 334 South (WA 2-6010)  
Theatre 1812, 1812 Chestnut (LO 3-7100)  
Walnut Mall I, II, III, 3925 Walnut (222-2344)  
Walnut St. Theatre, 9th & Walnut (629-0700).



and Ringo's the Pope —and did we mention it's a movie and anti-Semitic? Daltrey rhymes with pat-ty. A fascinating waste. (Goldman 1)

**Malcolm X Speaks** And you better listen. Documentary look at his life and times through film clips and interviews. (10/30, 11/2 at Annenberg)

**Modes** Maria Callas' first straight dramatic role in "Euripides" soul-scorcher of tragedy in the House of Jason, and death and transfiguration in the wake of the Golden Fleece. Blazing revenge is Callas'. in a Pasolini film. (10/31-11/3 at Academy Screening Room)

**Metropolis** Fritz Lang's massive contribution to art direction and set design, this 1926 German film is a sensuous exploration of collective rebellion and the fantastic city. Important and popular. (10/30 at Christian Association)

**Modern Times** The Little Tramp bids farewell in Chaplin's 1936 surreal view of technology gone nuts. (11/1 at Academy Screening Room)

**Monsieur Verdoux** Interesting Chaplin film, a comedy of murders based on an idea by Orson Welles, about a bluebeard who kills for peace —personal peace and familial security, rationalizing his actions against the bolder mass murder of war. The film suffers from the preachiness and shorthand narrative symptomatic of many Chaplin talkies. For Chaplin, a risk taken, a challenge met. (10/30 at Academy Screening Room)

**Montreal Main** Colorful view of Montreal's main drag, a home for cast-outs and escapees, and a Dantesque descent into its depths. (10/30 at Walnut St.)

**Nashville** A long and tiring and lackluster film using rotten C&W music. The way director Robert Altman creates is like the photos in a newspaper —at close range all you see are separate little dots, but as you pull back, they all melt to form a sharp picture. Here, you pull back and all you see are bigger dots. (Cinema 19)

**Ordinary Tenderness** Part of the Walnut's Can-

adian Film Festival, Jacques Leduc's film is the tale of a lonely woman, a "Canadian Lady Chatterley." (10/31 at Walnut St.)

**Phantom India** Louis Malle's six-hour film —seven 50-minute portions— is an internalized inspection of Indian life and folkways and future. It is a good look at India, and an equally good one of Malle, director of *Murmur of the Heart* and *Lacombe, Lucien*. A huge film. (10/29-30, 11/4 at Academy Screening Room)

**The Playhouse** Buster Keaton plays 24 different characters in a fond remembrance of his vaudeville days. (10/31, 11/1 at Annenberg)

**Prince Igor** By Borodin, sung in Russian by the Kirov State Theater. (11/2 at Walnut St.)

**Rooster Cogburn** First screen teaming of Kate Hepburn and Duke Wayne, in an African Queen-like spinoff from *True Grit*. (Duke)

**Royal Flash** Errol Flynn on cocaine. Richard Lester's little madnesses and deft throwaway visual and verbal witticisms can't help pull this swash up from its buckles. Malcolm MacDowell as the out-patient of Zenda is hammy, as is Oliver Reed, Alan Bates is badly used. (Sarnie)

**Snapshots** —Gaining a cult following in New York, this reject of the 1974 Philadelphia International Film Festival is powerful stuff, painful and embarrassing, as it alternately rapes and tickles bare nerves. You can't tell what's real and what's posed, in this film about a filmmaker making a film, narrating it and being in it, and watching the daily rushes of his girlfriend making it with his cameraman. Primal screen, and weird. (Friday and Saturday at Academy Screening Room)

**The Sorrow and the Pity** A very big, extremely powerful, ultimately oppressive over four-hour stream of newsreels and other footage dealing with the German occupation of France during WWII. (10/30 at Walnut St.)

Fine Italian craftsmanship didn't end with the Renaissance.



It's now here in fine Italian footwear for men at La Scappa. Shoes so elegantly designed and beautifully handcrafted that they're more than just shoes — they're a virtual masterpiece.

**La Scappa** 2011 Walnut St.

**BOX OFFICE OPEN** • **MAIL ORDERS NOW!**  
**Nov. 4—Nov. 23**  
**The Philadelphia Drama Guild**  
**DOUGLAS SEALE—ARTISTIC DIRECTOR**  
**PRESENTS**

**"The" ROYAL FAMILY**  
**By: George S. Kauffman and Edna Ferber**  
**Directed by Douglas Seale**

**LOUISE TROY ROBERT GERRINGER**  
**JOHN GLOVER BETTY LEIGHTON**  
**Tickets at Box Office, Agencies, Ticketron**

Prices & Times: Tues. Wed. Thurs. 8 PM, Sun. 7:30 PM; Wed. & Sat. 2 PM —\$7, 6, 5, Fri. 8 PM —\$8, 7, 6, Sat., 8 PM —\$8, 50, 7, 50, 6, 50. (Opening Nite Curtain —7 PM) Make checks payable Walnut St. Theatre, 9th & Walnut Sts., Phila., Pa. 19107. Enclose self-addressed envelope. List alternate dates and times.

**The Walnut Street Theatre, Ninth and Walnut Streets • Phone Reservations 629-0700**  
**SAVE ON SUBSCRIPTIONS TO ALL 5 PLAYS—CALL KI 6-6791**

**Subscription Form**  
**one year for only \$12.00**

**For**

Less than 24¢ a week, the NEW PAPER will sell you the city... not even William Penn can make this offer! Subscribe now and take advantage of the super savings. Only \$12 for 52 weeks of the NEW PAPER. That's a 42% savings off the newsstand price.

**YES, OH YES, SEND ME A FULL YEAR OF THE NEW PAPER.**

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

**the new paper**

c/o Phila. Mag./1500 Walnut St./Phila., Pa. 19102

## A PHILADELPHIA TRADITION REBORN

A great Philadelphia tradition has been reborn: Sunday on South Street. Remember shopping the street in the old days? Today it's even more exciting —and safe— with charming boutiques, galleries and restaurants offering the perfect Sunday pastime.

## SHOOT FOR THE MOON THIS SUNDAY

We're only two months old, but already we've become an important part of that tradition. PAPER MOON is a "must" step before or after Sunday brunch. We carry Philadelphia's greatest selection of magazines —both foreign and domestic— plus a super selection of foreign cigarets and old time candies. And, oh, yes, don't forget your Sunday papers. The Sunday New York Times is only \$1.15 (The Sunday London Times, \$1.25).

## PAPER MOON

409 South Street (Next to Lickety Split)

Open Seven Days a Week —Late

574-9014



**Spellbound** Hello, Dali. Salvador did the data sets, and Gregory Peck is the man with the mental block with murderous intent. In Hitchcock's exciting, pop-psych flick. Incredibly compelling climax on a downhill slalom towards death. (10/30 at New World)

**A Star Is Lost** A movie within a movie, a musical within a musical. A Canadian Busby Berkeley spoof. (11/1 at Walnut St.)

**Summer Stock** Let's put a show on in the barn!

Hey, whaddya say, huh, kids? Huh? Huh? Hey come back! With Judy Garland, Gene Kelly. (11/4 at Walnut St.)

**Texas Chainsaw Massacre** Sick flick about a lay plastic surgeon. Just call him Buzz. It doesn't take much to catch a cult in Philadelphia. (Arcadia)

**The 39 Steps** Robert Donat plays a life and death game of pre-war espionage in Hitchcock's slick, stylish 1935 Gaumont British thriller adapted from John Buchan's novel. (11/1 at New World)

**Three Days of the Condor** An extinct bird — an honest man in the CIA. Robert Redford and Faye Dunaway in an exciting, excellent spy dirty-tricks story about human things that go bump-off in the night. Max Von Sydow is effective as the mechanic. Sydney Pollack does a Hitchcock with stylish action — and it's a good one. (Regency)

**Wedding in White** Donald Pleasance stars in a 1973 Canadian look at working-class mix-ups and mores in a family whose 16-year-old daughter is pregnant. (10/29 at Walnut St.)

ter is pregnant. (10/29 at Walnut St.)

**Whiffs** A foul gaseous expulsion from Hollywood, as Elliot Gould gets messed up in germ warfare experiments. (Eric 2 Campus)

**Women in Love** D.H. Lawrence's novel brought to the screen by wild man Ken Russell is a searing, gorgeous and almost unbearably intense master work. Intelligent and captivating. Stars Alan Bates, Glenda Jackson, Oliver Reed. (10/29 at New World)

# What Roots has you can't patent.

You can patent a sole, as Earth Shoe has.  
You can copy it and sell it for less as others have.  
But you can't patent comfort, and quality and beautiful which is what you get in a pair of Roots®.  
Beautiful top-grain Canadian leather.  
Beautiful stitching and workmanship and detail.  
A sole that cradles your heel and supports your arch.  
And above all, caring.  
The people who make and sell Roots really do give a damn about comfortable and handsome and you. And it shows.  
Compare us with Earth Shoes or Nature Shoes or Exersoles or anybody and you'll get the picture.  
You'll pay a bit more for Roots.  
Because Roots are more.  
Buy a pair and you'll love them for a long time.

## Roots.

Be kind to feet. They outnumber people two to one.



119 South 18th St. (18th & Sansom)  
Telephone 564-3663



MOOSHKA  
4th & South  
Philadelphia

Peasant shirt - 100% cotton, fourteen colours, S-M-L, \$18  
Serape skirt - the original by Brigitte Freed, vibrant hand-loomed cotton, S-12, \$40  
The bobushka - wool challis, \$8  
Phone for our catalog WA3-6781

The wire wheel from that old Jag you never fixed up in a beautiful gold leaf frame.  
From  
The We'll Frame  
Anything People

## ARTCRAFT

Picture Framing Inc.

- Specialist in custom hand carved frames
- Framing of needlepoint & crewel a specialty

1225 Walnut St., Phila., Pa.  
215-922-6596



## MAIN POINT

Oct. 29 & 30  
Elvin Bishop  
Oct. 31 - Nov. 2  
The Dillards  
Nov. 5  
Maynard Ferguson  
Nov. 6 - 9  
Murray McLauchlan  
David Blue



# Trumania: How Show Biz Took A Sinner and Gave 'Em a Saint

(Continued from page 48)

Supreme Court ruled to desegregate the schools. That's no surprise, says Kaner; Truman never really wanted desegregation. When confronted by some segregationists charging that he wanted total equality for blacks, Truman argued, "I am not appealing for the social equality of the Negro. The Negro knows better than that." Truman, according to Merle Miller, his "oral biographer," also used the word "nigger." Habitually. That is, except in the play.

Gallu shows Truman as a foe of everything Wisconsin's Commie-witch-hunting senator, Joseph McCarthy, stands for. He doesn't mention that before the witchhunt business even surfaced, McCarthy was already a political enemy of the Truman administration, and he had vigorously opposed its foreign policies.

"Truman may not have agreed with McCarthy's extreme means," says Dr.

Kaner, "but he wanted the same ends." Kaner points out that it was Truman's administration that gave us the hell of loyalty oaths, sweeping security checks, and the CIA—the latter in a bill which has been kept secret to this day.

Gallu shows Truman at his fiery best in dismissing General MacArthur. Historians agree that it was a courageous move, but as Kaner says, "MacArthur wanted to do in one swoop what Truman wanted to do piece by piece." His comment echoes I. F. Stone's statement after the firing: "Now what is Mr. Truman going to do about Mr. Truman?" The answer was nothing.

*Give 'Em Hell, Harry* chooses, instead, to indulge the public in a display of inane banter, down-home cussing, simple wit, and politics that are utterly elementary.

There is some irony in this, though it's accidental. At one point in the play, Truman is shown comparing McCarthy to Hitler in terms of the "Big Lie." This, he explains, is the tech-



Ed Nelson as Truman.



Truman as himself.

nique of repeating a preposterous declaration so often and with such consistency that it begins to take on aspects of truth. Hitler used it to turn Germany against the Jews. McCarthy used it to blacklist suspected Communists. And songwriters, political commentators, and playwrights like Gallu are promoting the Big Lie that Truman was not the didactic, overmatched President we had originally thought him to be—during his administration, Truman was, in fact, overwhelmingly unpopular—but a fine President, a great President. The public appears to be buying Gallu's version.

What's the draw? Why, in 1975, are people coming back to Harry Truman?

"It's easy to see why the public has latched on to Truman so heavily," says Dr. Kaner. "Compared to Nixon and his duplicity, Truman has candor and spunk. He was honest."

This principle works in all of the Trumania relics. Harry Truman, the wonderful populist in the opus by the rock-and-roll band Chicago, "America Loves You, Harry Truman" (this from a group that once announced a total commitment to The Revolution—whatever that was). Harry Truman, the straight-talking tough guy in Merle Miller's *Plain Speaking*. Harry Truman, the White Knight of causes still relevant in the '70s in Gallu's *Give 'Em Hell*.

In a way, it's quite fitting to clothe Truman all in white—as Truman himself, according to Kaner, saw all situations as black-and-white, with no gray areas to complicate his hasty decisions.

"Truman's didactic view of the world is a dangerous way to view things," Kaner says. "A person like Nixon, without idealistic beliefs, might be less dangerous to the human race."

That's not what people want to hear. Anyway, the public's political memory is short, Kaner points out. "People don't care what Truman did or didn't do. What they like about him is his pleasant looks, his speaking manner—his style. It's a case of putting the emphasis on style and forgetting the substance."

That could stand for a description of the New Locust Theatre's production of *Give 'Em Hell, Harry*. Instead of the substance of history, we get an inaccurate stylistic exercise. For, although *Give 'Em Hell, Harry* uses many of Truman's actual words, the cards are hopelessly stacked.

For example, Nixon was a political enemy of Truman (Nixon's 1952 campaign for Vice-President was based on anti-Truman rhetoric), and Truman had dictionaries of unkind words for him. All those words, and some not included in the dictionaries, are included in the play. This culminates in

(Continued on page 38)

## She Should Know...

Margaret Truman didn't decide to attend the opening of *Give 'Em Hell, Harry* at the New Locust Theatre until two days before. She had already seen the play twice—at its world premiere in Hershey, Pa., and in Washington with President Ford—but Philadelphia was the closest location to her Washington home for the current tour, which stars Ed Nelson. So she came—ten minutes late

Although publicly stating that "I don't react to the play at all," the former President's daughter did, in fact, make a comparison between Nelson and James Whitmore, who originated the role of the feisty 33rd Presi-

dent. "Ed Nelson looks more like Dad, especially in profile, but Whitmore sounds more like him." She also expressed distress at the use of the infamous Truman profanity. "He never talked like that around Mother and me. Sam Gallu and I had our differences on this subject when he was writing the play. You should see what I insisted that he cut."

There's one more thing about *Give 'Em Hell, Harry* that bothers Margaret Truman a bit. "They play one of my old records at the beginning of the second act—and I don't get a cent of royalties from it."

—Leslie West

## How's This for Openers



You can always take a powder to Boston for chowder, but here's a better idea. The velvety porridge plus oyster stew, and bushels and bushels of briny beauties can now be found right in our own backyard. At the Garden, more precisely, where Kathleen Mulhern has just sprung open a proper Yankee-style Oyster and Clam Bar. The handsomely gotten-up front room of the Spruce St. restaurant has been filled with satiny Mahogany tables and a splendid old bar with a white-capped gent shucking Long Island salt oysters, cherrystones embedded in plates of ice, raw clams in sauce detonated with cracked pepper and

shallots, and when Ms. Mulhern can lay hands on them, a cargo of Virginia Chincoteagues. There is Scotch smoked salmon as well, anointed with oil and capers and served British-style with brown bread. And to wash it all down with—Guinness stout, Bass ale, beers, and bone-dry French wines. The victuals are put forth weekdays from 11:30 A.M. with the bar open for spirits. After hours, the whole parlorful of miracles is available for private clambakes.

OYSTER & CLAM BAR AT THE GARDEN / 1617 Spruce St. / Mon-Fri from 11:30 A.M. 546-4455

Advertisement—Reprinted from PHILADELPHIA Magazine

## It's hard to find a place like Morgan's.

A lovely little restaurant lies hidden at the edge of center city. Finding it may take some doing. But you'll be glad you bothered.



The only way you'll find Morgan's is to go west on Sansom to 24th, then left for half a block.

There's an unstudied intimacy about the place. A handful of tables. A diminutive

bar. Shelves heavy with rare books and crockery.

From across the room you may overhear the punchline of an outrageous story. That'd be your host, Gil Guben, and he'll be around to introduce himself whether you're famous or not.

He'll brag that his chef came from Coventry Forge Inn. He'll beam when you flip for the Shepherd's Pie or Stuffed Veal. And, if you're the couple that closes the place, chances are he'll buy you a drink.

A cautionary word about sharing this discovery with your friends: give precise directions. Because, in Philadelphia, a restaurant like Morgan's is very hard to find.

**Morgan's**  
It's a real find

135 S. 24th Street 567-6066 Lunch: Mon-Fri 11:45-2:00 Dinner: Tues-Sat 5:30-10:00



## TRUMAN

(Continued from page 37)

Truman's declaration that Nixon is a "no-good, lying son-of-a-bitch."

As it turned out, that comment drew the most impressive ovation of the opening night. Ed Nelson put on a dismal performance (James Whitmore, in the movie version of the one-man show, is a much better Truman, for what it's worth).

No matter. In attendance opening night was part of the Truman legend. Margaret Truman Daniel. The media flocked around her as if she, and not the propaganda piece in two acts, were

the announced attraction. It is significant that much of the press coverage emphasized Mrs. Daniel's appearance. A daughter of Harry Truman is news, and the fires of Trumania need fueling. The Big Lie is getting bigger.

## Reviews

"A Matter of Gravity," the world premiere of a new comedy by Enid Bagnold, starring Katharine Hepburn, opened Monday Oct. 27 at the Forrest Theater. Newton's First Law, and a heavy advance sale, will keep it there through Nov. 15.

Gravitation is not a matter to be taken lightly. By the same token, levi-

tation is not a matter to be taken seriously. When one of the characters in a play, all 300 pounds of her, capriciously leaves the ground without any apparent reason or explanation and bumps her head on the ceiling, it has a tendency to leave the audience somewhat up in the air.

Only a miracle can keep such a play aloft, and of course that miracle is Katharine Hepburn, whose natural buoyancy onstage conceals the circumstance that what she and everyone else in the play is saying is nothing but a lot of hot air.

Miss Hepburn portrays Mrs. Basil, an aging dowager, owner and—except

for the floating cook—sole occupant of a vast English country estate for which, in the opening scene, she refuses an offer of 240,000 pounds. She is soon visited by her grandson Nicky, a handsome, callow youth, who informs her that he has invited two pairs of houseguests, who appear presently. They are the most ill-mannered houseguests ever to present themselves in an elegant English country home, and we are not shocked to learn that they are—God save the mark!—homosexuals.

Herbert (last name never revealed) is accompanied by young Tom, a borstal boy whom he has rescued from suicide, or worse. Shatov (first name

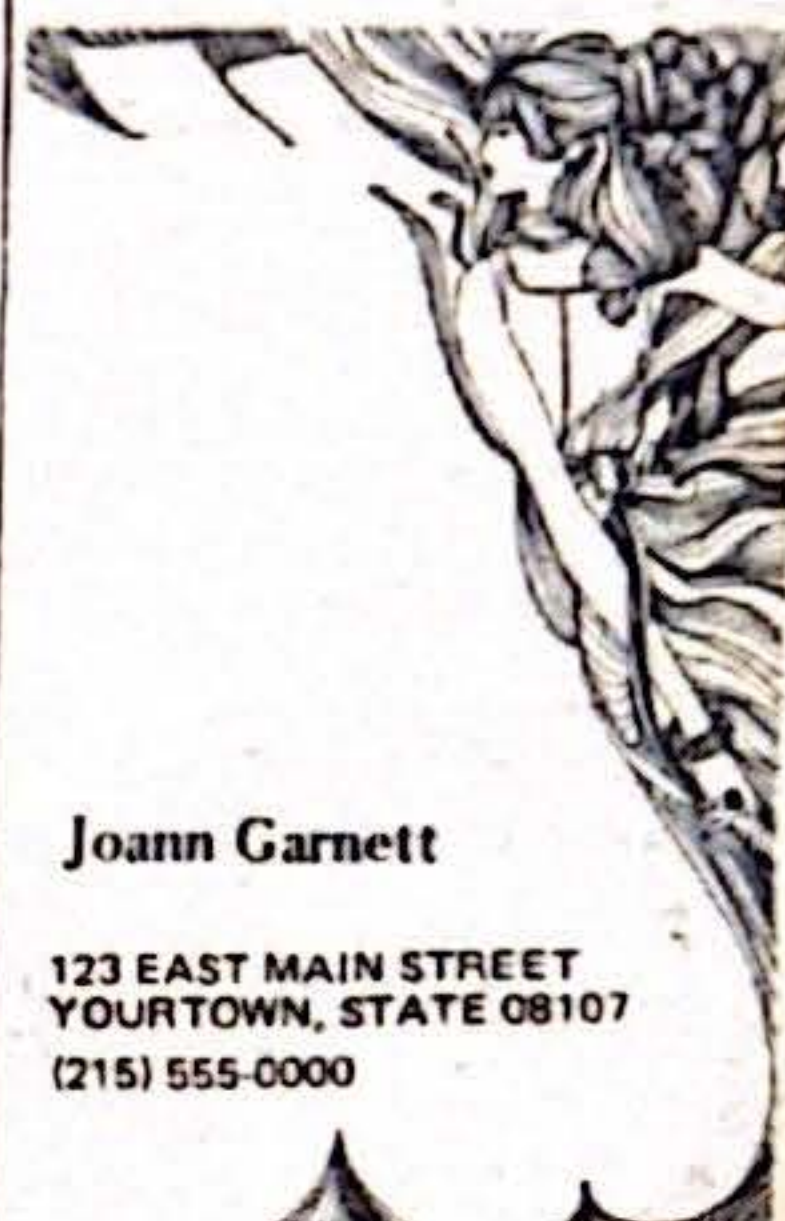
# American International is the official car rental company of Walt Disney World



For reservations,  
call 800-527-6346.

give him your  
number with  
some class!

or anyone else for that matter  
with your own card, like so...



Joann Garnett

123 EAST MAIN STREET  
YOUTOWN, STATE 08107  
(215) 555-0000

Let the gum-crackers scribble their phone number on the back of a wet Budweiser coaster. You have a little more class, so show it. For \$9.95 you can have 300 designer cards which last a long time. And you'll get them by first class mail in just 7 days. We have letterheads and envelopes to match if your interested. We also have a masculine design for you men that want to play the roll of finally came to the realization that women are liberated and do call men. Fantastic Xmas gift idea. Send whatever you want the card to read along with \$9.95 check or money order to:

PAT STUKOWSKI DESIGNS  
POST OFFICE BOX 181  
OAKLYN, NEW JERSEY 08107

**RENT or BUY**

**Regency Towers**

THE PERFECT OCEANFRONT CONDOMINIUM

**5200 BOARDWALK**

VENTNOR, N. J.

A MAJ. PHONE (609) 823-6677

ENTRANCE OPEN 10-5 EVERY DAY

Call Collect

ai features Fords.



never revealed) is accompanied by Elizabeth, a slip of a girl from the exotic West Indies. Elizabeth is heavily impressed by the surrounding wealth and elegance.

When Nicky proposes, she accepts, but not without revealing that she is half black, and that some of her children are likely to be born as black as her father. She expects that Mrs. Basil will turn the house over to fiancé and herself, but when the dear old lady politely declines, she and Nicky storm out of the house and go off to the West Indies for eight years of grinding poverty.

When they return, prompted by a letter from Herbert that Mrs. Basil has gone mad, they find her as sane and as healthy as ever, and just as unwilling to part with her property. Elizabeth is disappointed and says so without equivocation. Touched by this candor, Mrs. Basil commits herself to an asylum, accompanied by the levitating cook.

That's the story, or as much of it as

can be extricated from the sodden mass of verbiage in which it is immersed. The point, in case you missed it, is that the British are no longer delicately reticent about subjects like race, death, madness and homosexuality, but will talk about them incessantly, long after everyone else has gone to sleep.

## VIEWPOINT

(Continued from page 3)

someone as smart as his daughter, and something told us he was giving us his professional, rather than his patriarchal, opinion. She came winging in a few days later, showed us her clips from summer internships at the *Express* and the *Inquirer* (not to mention her summa cum laude-Phi Beta Kappa honors at Williams College) and we knew we had found our "Serendipity"/"What's Up" editor.

Our art director is Mike Bolinski, onetime managing editor of the *Drummer*, and the fastest type-slinger on the

Katharine Hepburn, by virtue of her magnificent stage presence, contrives to invest Mrs. Basil with some substance and credibility. None of the other characters says or does anything that bears the vaguest resemblance to human speech or behavior. Charlotte Jones, as the floating cook, is remark-

ably agile for her size, and her occasional pratfalls provide a welcome diversion. The other performers, handicapped by gravity, try to make their lines meaningful, but they are loaded with sentimentousness and fall to earth with a dull thud.

—A. Carduner

East Coast. We don't have to tell you about him; see for yourself.

Less visible in this issue is associate editor Leslie West, the Wizard of Copy. She can spot a dangling participle from 5000 yards—a nifty trick she picked up when she was editing prize-winning stories for *Philadelphia Magazine*.

She's worked for people as diverse as Sen. Thomas Eagleton, the Junior League and last year's gubernatorial loser, Drew Lewis. Now she's all ours.

That leaves only Bruce Buschel and Neil Benson, both of whom have amply demonstrated their talents in this issue. Bruce puts together the Arts &

Leisure section of *The New Paper* and this week has graced it with a super story on Johnny's Dance Band. He's a former *Drummer* editor and one of the city's top writers.

Neil Benson, our photo editor, is living proof that the Philadelphia College of Art does good things for the eyes and brains of its students. He used to take a lot of pictures for A.P. and Time-Life, and he spends so much time in his darkroom it's hard to shed much light on him. But if one picture is really worth a thousand words, his work in this issue speaks epics.

There we are—the whole cast—and now the show begins.

## INTRODUCING THE \$150-A-ROOM INTERIOR DESIGNERS.

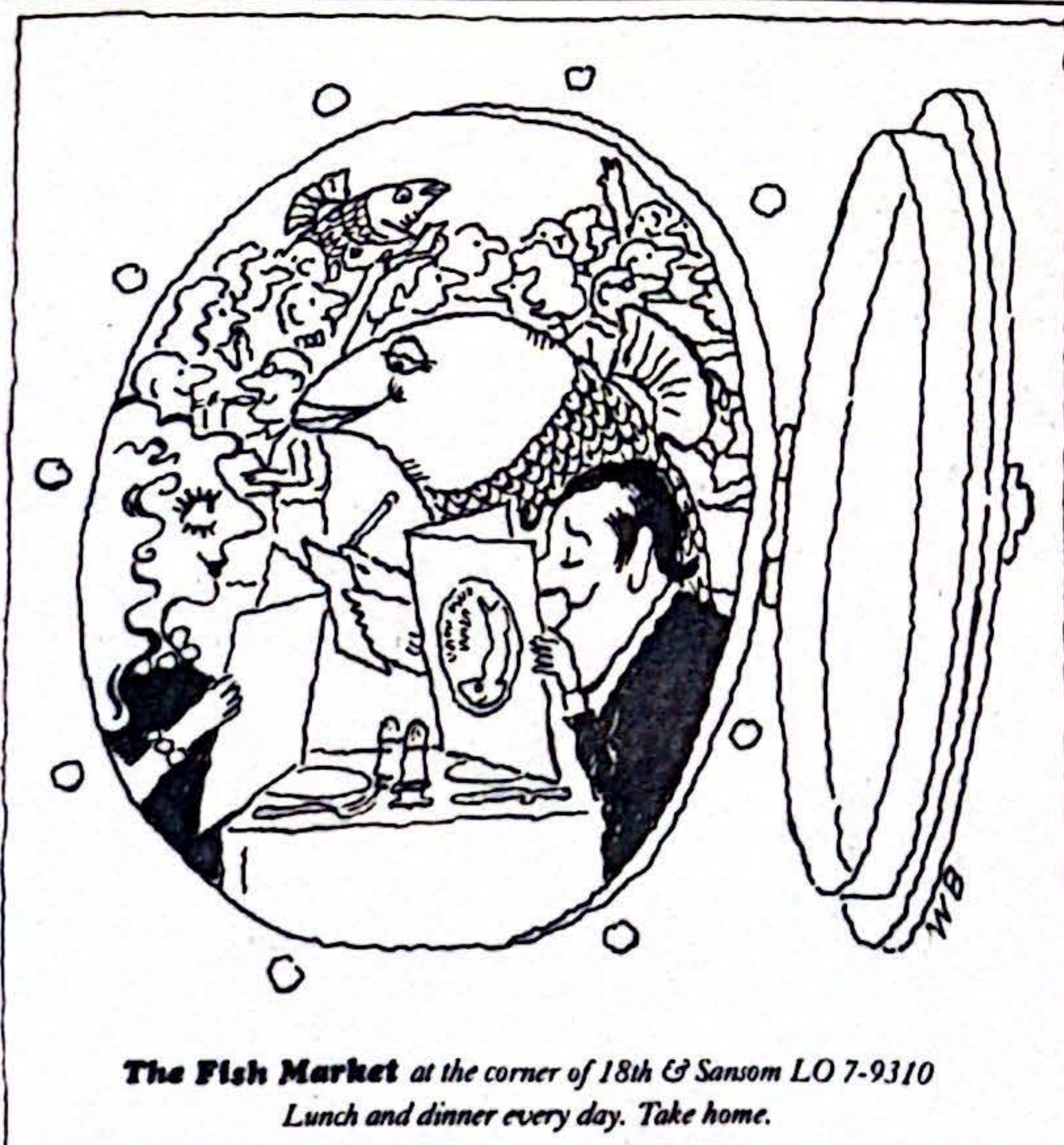
US!

**No hidden costs. No surprises. \$150. Period.**

**And another thing:**

**If we don't save you more than we cost you, we'll give you back your \$150. Deal?**

**SPACE INNOVATORS LIMITED 2021 Locust 561-6080**  
Stephen Tomar, ASID/Lois Zitin, Associate Member, ASID



**The Fish Market** at the corner of 18th & Sansom LO 7-9310  
Lunch and dinner every day. Take home.

## pet gazette

is a new publication for pet owners in Philadelphia. PET GAZETTE contains humor and information on animal care, grooming and training.

If you own a pet and live in Philadelphia, you can't be without PET GAZETTE. For a FREE issue, return this coupon or call Replica Press at 386-3400.

Editor, PET GAZETTE  
Room 312, 3500 Market St.  
Phila., Pa. 19104

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Zip \_\_\_\_\_

400 South Street  
Philadelphia, Pa.  
WA 2-5708

## the CUSTOM FRAME SHOP & GALLERY

Fantastic graphics including  
Peter Max, "Lady on The Couch"  
series and original European  
show posters now on exhibit.

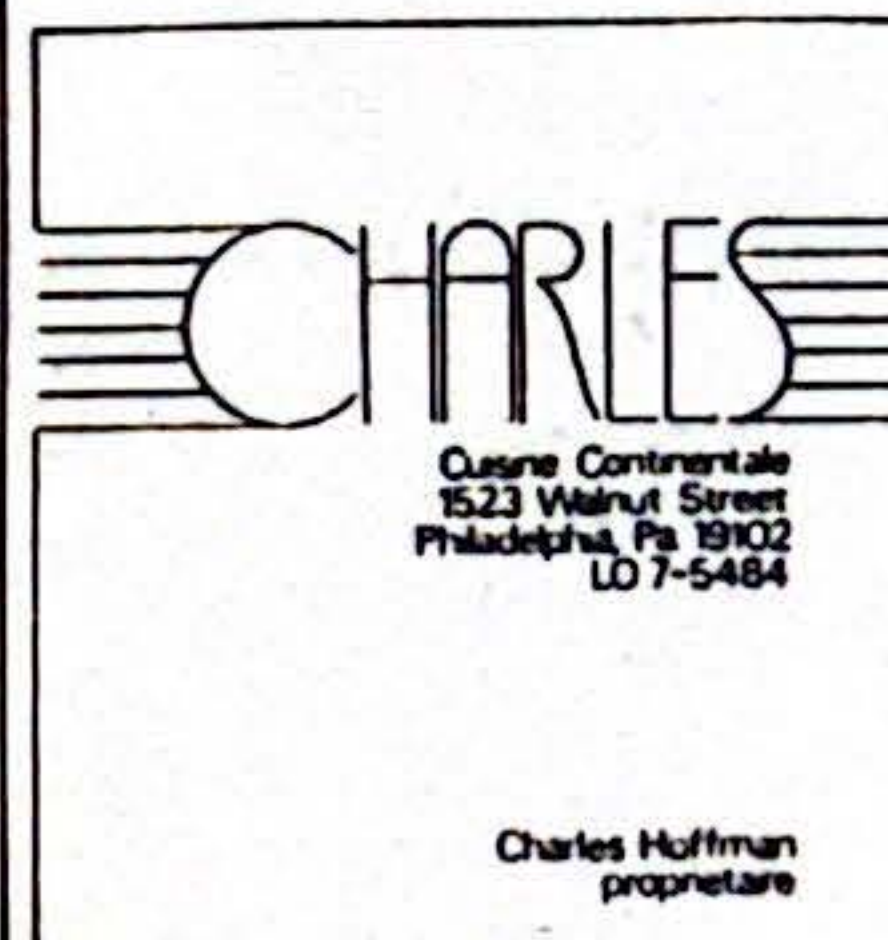
## TENNIS

MIXED DOUBLES  
FOR SINGLES  
SAT. NOV. 8th  
7:30 P.M.

\$15.00 INCLUDES  
UNLIMITED FOOD & DRINK

PIER 30 TENNIS  
Delaware Ave. & Bainbridge St.

CALL: DEEDEE LEXTON  
for reservations MO 4-4080



Cuisine Continentale  
1523 Walnut Street  
Philadelphia, Pa. 19102  
LO 7-5484

Charles Hoffman  
proprieture

the FIRST  
FEDERAL  
SANDWICH  
and TRUST  
CO.

1617  
LANE ST.  
LO 4-4581

eat in/take out



## News, Blues and Reviews... And Midnight Sun Goes Down

By Dennis Wilen

Is the Midnight Sun setting? The concert promotion outfit, best known for shows at the Tower Theater in Upper Merion, may soon be looking for a new home. The 3,000-seat Drexel movie palace, a great place for rock and roll, will not return to an all-film policy, however. What will happen to the Tower is now the topic for some heavy talk around town.

The hall's fate is now in the hands of lawyers and zoning officials who will be meeting this week. If events unfold as planned, Philadelphia will have music and a lot more at the 69th Street location. Details of the new arrangement will be announced next week.

If your favorite radio station sounds different this week, it's because it's rat-ing time, the dreaded ARB "fall back"... Joe Tarkia, owner and chief engineer of Sigma Sound Studios, is back from Jamaica. He'll be flying back to the land of kali to help Wailer Bob Marley build a fully-equipped recording studio in Kingston. Sigma's competitor here, Society Hill Sound,

has closed its doors... The Who, appearing at the Spectrum Dec. 18, have asked Toots and the Maytals to open the show... Leo Sayer is recovering from oral surgery and has cancelled his American tour, and that includes the Tower... Philly Groove Records (Stan Watson) has signed a big production deal with Warner Brothers... Hy Lai is now the voice of the Harlem Globetrotters...

The late Jim Croce's wife Ingrid is the talk of local musicians: ensconced in lavish digs outside San Diego, she flew several Philadelphia players in for auditions. Only one dug her act, however, and the rest returned with tales of money flowing like water and a shrink casting his spell on the widow.

Meanwhile, the late Jim's producers, Cashman and West, are out peddling a package of Jim's earliest recorded material—including some tracks from the days of folk duo Jim and Ingrid...

Former WMMR Program Director Jerry Stevens is back in the business, heading a group purchasing a station on Long Island. They're now awaiting FCC approval... Atlantic Records finally settled with members of the local

group Chud Chud—money owed to the band since they sued for breach of contract three years ago. It came a little late, though. Money has been split up the band two years back... Philadelphia leads the way as Bruce Springsteen gets his first gold album with "Born to Run." But Bruce's records aren't the only thing that's hot here: Local D.J.'s have been offered \$10 for their official "Born to Run" T-shirts.

## Reviews

**Tools and the Maytals: "Funky Kingston" (Island ILPS 93300).**

Now out in the States, this compilation of formerly unavailable tracks by one of the best reggae groups is a must



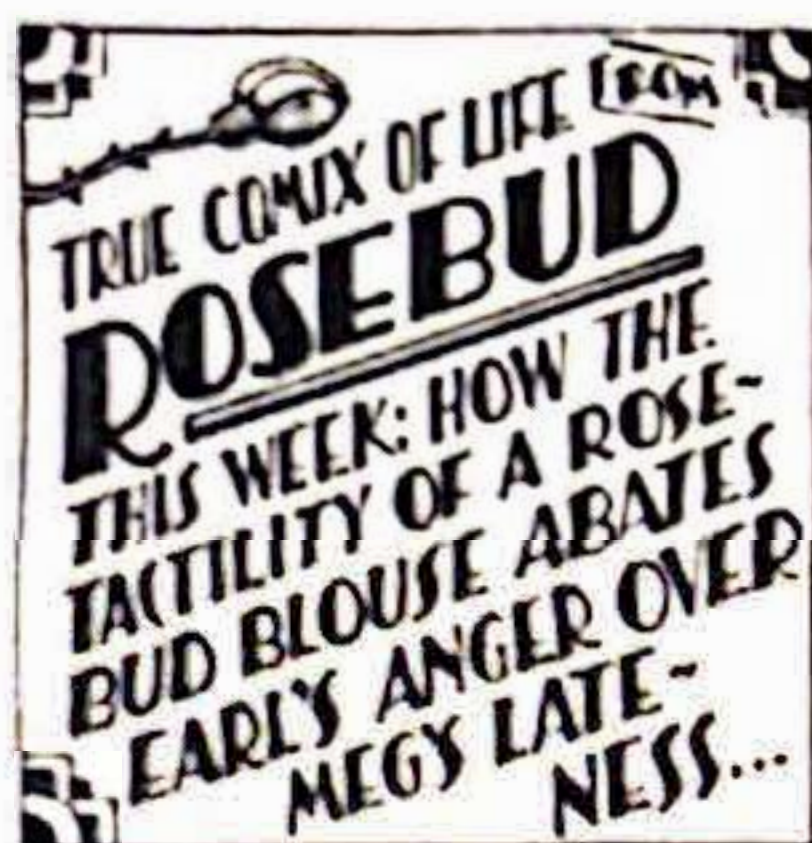
Jimmy Cliff

for anyone minutely interested in the burgeoning Jamaican music scene.

Along with his incredible adaptation of John "Far Out" Denver's "Country Roads," Toots Hibbert takes his backup singers and band through the Kingmen's "Loulou Louie" (you still can't understand the words) and a racy-up scorching, "Funky Kingston." More ebullient and less political than Bob Marley's Wailers, Toots' enthusiasm is catchy, and with the infectiously hypnotic reggae back beat, the total effect makes this album tropical fun.

**Jimmy Cliff: "Follow My Mind" (Reprise MS2218).**

If "From Here to Eternity" made Frank Sinatra, then "The Harder They Come" has been Jimmy Cliff's best friend. Cliff, whose "Many Rivers to Cross" and "The Harder They Come" have already become pop/reggae standards, is a strong singer with occasional flashes of Smokey Robinson. This, his fourth solo LP, features slick production and more of his songwriting. The title cut is the standout, with a hummable chorus and an optimistic spirit, and Cliff does a direct, if polished, version of Bob Marley's "No Woman No Cry." Cliff effectively molds soul style horn charts and back-up singing into his most consistent album to date. Bouncy enough to play when you wake up.



## Something very special happens at Le Bistro...

between country French cuisine and a 175-year-old colonial pub.  
between a French folksinger and her guitar.  
between a table for two and the glow from a fireplace.  
between 11:00 am and 3:00 pm every Sunday.

We call it brunch.



MARY ELLEN MARK · RALPH GRISON · OCT. 17 · NOV. 18



PHOTOPIA · PHILADELPHIA

404 SOUTH STREET



# Swan Lake and The Flyers? You bet your tutu!



Goodbye gym. Arrivederci arena. Philly's brought the spectator into an age of *total entertainment* with one magic word — SPECTRUM. The Spectrum is big. It's plush. It's convenient. It's managed creatively and aggressively. Promoted heavily and intelligently. The best booked sports and entertainment facility in the business — 400 events set for the coming year, more concerts than anywhere else in the country, the rock capital of the world. So...

## What Do We Do For An Encore?

Can you think of a better place to bring new life to the lively arts? Think of it. A massive, modern amphitheatre, able to present almost any entertainment format to a vast, new market. Lower ticket costs. A new showcase for ballet and opera with ample room for Villella's

vaults and Verdi's processions. A breath of life for the gala movie premiere. A new stage for musical comedy, drama and children's theatre. The world of culture and entertainment will be stepping livelier now because there's a new dance in town and Spectrum has the lead.

## Teach Us A New Step

Got an out-of-this-world sports or entertainment idea? Take it to the leader. Bend our ears. Stretch our minds. We're as excited about the future as you are. And we've already begun engineering studies to prepare the Spectrum for your wildest dreams. You'll find fertile ground for your ideas to grow here, at the Spectrum. Talk to us. We're on our toes waiting to hear from you.

**Spectrum**

PHILADELPHIA 19148  
(215) FU9-5000



## A Little Night People Photos: Bluebloods & Androgynes

Photos by Neil Ranson



Observed in action at the opening of Henri David's AC-DC discotheque, Heaven, are (left to right), Brian Marshall, Jamie James, and "Froggie of Frisco-Follies."



Superstar Holly Woodlawn does his/her thing.



Together in Heaven: Chuck McAllister (in striped dress) and Michael Medley (sux).



Cab Driver's Bell: Harry Blake's been driving for eight years; daughter Kathleen just threw the flag.



Fellow Yellow cabbies Sandra McMenamin and Frank Taveka.



The grand master of illusion—his and others—Henri David (left) greets guest Marilyn Moroni. Sansom Street will never be the same.



At the New Locust Theatre debut of "Give 'Em Hell, Harry," the late, great President's daughter, Margaret Truman Daniel, chats with author Sam Galt.



At the gala (aren't they always?) opening of the new Design Research store: DR chairman Peter Sprague toasts Birgitta Kaverma, a wheel with Marimekko fashions of Sweden.





### I'VE GOT A REVOLUTIONARY STORE,

More know-how — and show-how — than any other meeting place in town. An editor's choice of cotton, wool, and silk fabrics. Butterick — America's first patterns. Dazzling colors and textures in wool yarns. DMC embroidery thread. Distinguished needlepoint. Quilting supplies. Fabrics for stretching and decorating. But mostly — expertise.

#### BY HAND


1223 Pine Street PE 5-4209  
Monday through Saturday afternoons.

## photographic workshop

**DARKROOM RENTALS**

**INSTRUCTION**

**WORKSHOPS**



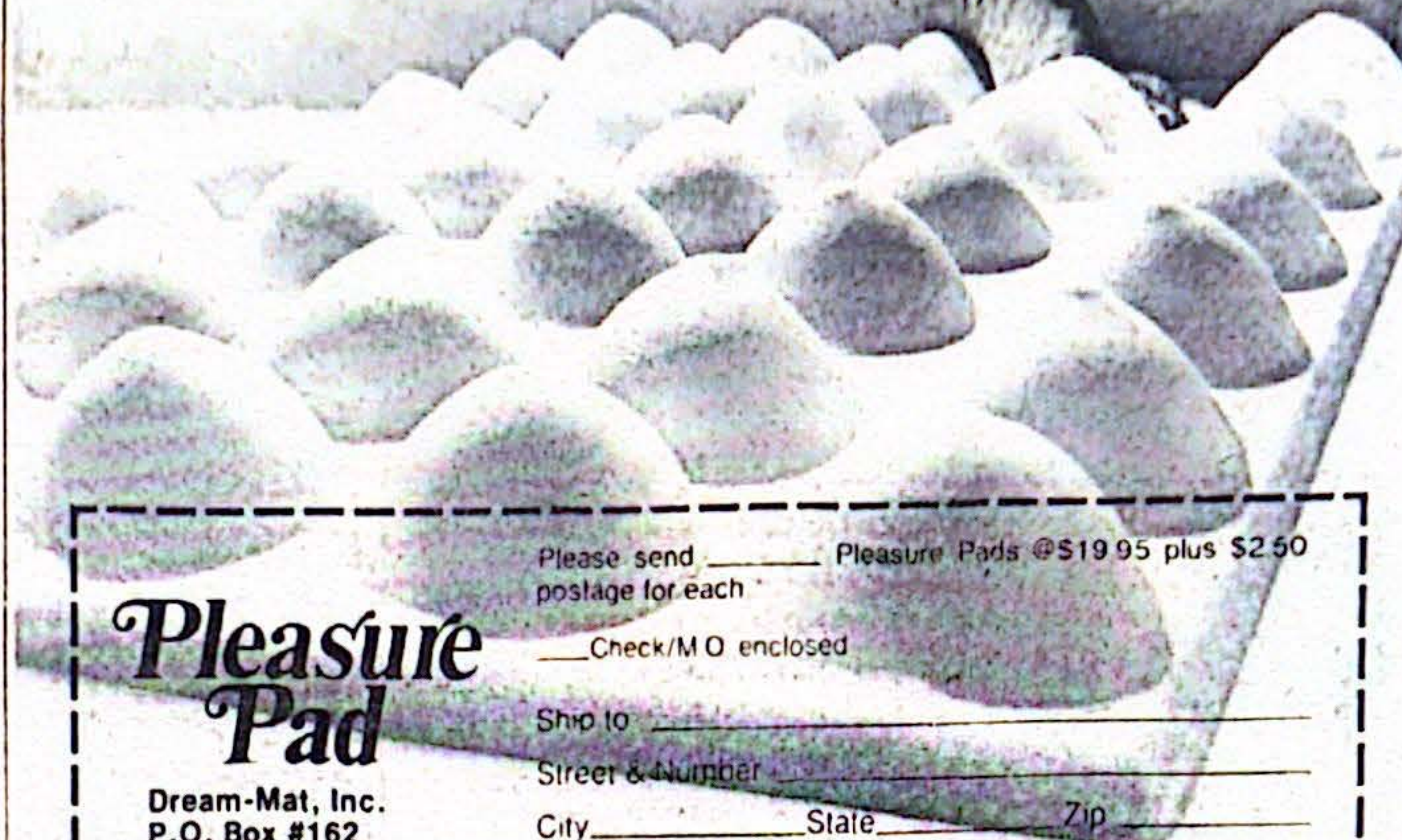
- EXCELLENT FACILITIES FOR RENT ON DAILY OR HOURLY BASIS BY RESERVATION
- FIVE WEEK BASIC, INTERMEDIATE AND CHILDREN'S (10 to 14) PHOTOGRAPHY COURSES BEGINNING SOON
- LUNCHEON SERIES FOR ANY BUSY PEOPLE IN TOWN

**CHESTNUT STUDIO**  
1921 CHESTNUT ST.

**561-2914**

## Pure ecstasy underfoot!

The treat your feet deserve! Thirty-five beautiful bosoms realistically molded from a live model in soft, cushiony, flesh-like foam. A treat to tread on and a great conversation piece for walls, beds, automobiles, etc. Measures 34" x 24"



### Pleasure Pad

Dream-Mat, Inc.  
P.O. Box #162  
Cherry Hill, N.J. 08002

Please send \_\_\_\_\_ Pleasure Pads @ \$19.95 plus \$2.50 postage for each.

\_\_\_\_\_ Check/M.O. enclosed

Ship to \_\_\_\_\_

Street & Number \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please allow 3 weeks for delivery  
New Jersey residents add 5% sales tax

**SHARE PHILADELPHIA,  
Send a friend The New Paper**

## Designs for Business

**DESKS CHAIRS TYPEWRITERS FILES  
CALCULATORS ADDING MACHINES**

For Executive Suites to large Personnel Departments or home offices and dens, consider Designs for Business for your next renovation or expansion. Furniture rental might be the answer for you. Why tie up your profit-making capital in costly furniture and equipment? Give us a call today.

## Designs for Business

4920 N. Broad Street  
Philadelphia, PA 19141  
324-3800





**TRADES  
OUR  
SPECIALTY  
REPAIRS DONE  
ON THE PREMISES**

**We Buy Used Equipment**

**(Our Only Store)**

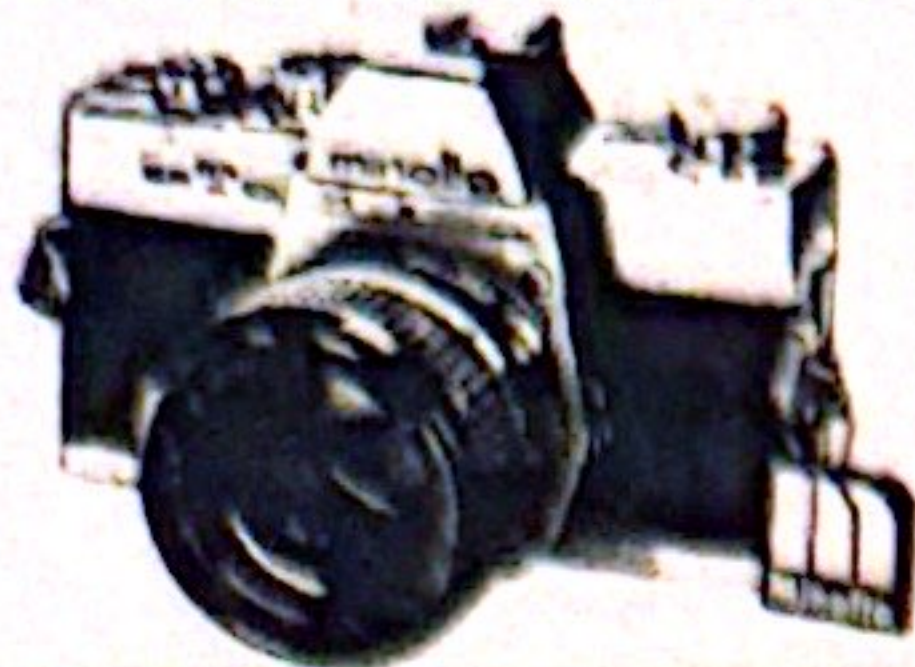
**Kosmin's**

Photo Center, Inc.  
1911 Chestnut Street  
Daily 9 till 5:30 Sat. 10 till 3  
LO 7-3466

### THE ALL NEW MINOLTA SRT 201

**Come See It Today**

- Hot Flash Shoe • Film Tab Holder
- Precision-Ground Minolta F/1.7 Lens
- C/C Metering Rokkor X
- Full Two-year Minolta Warranty

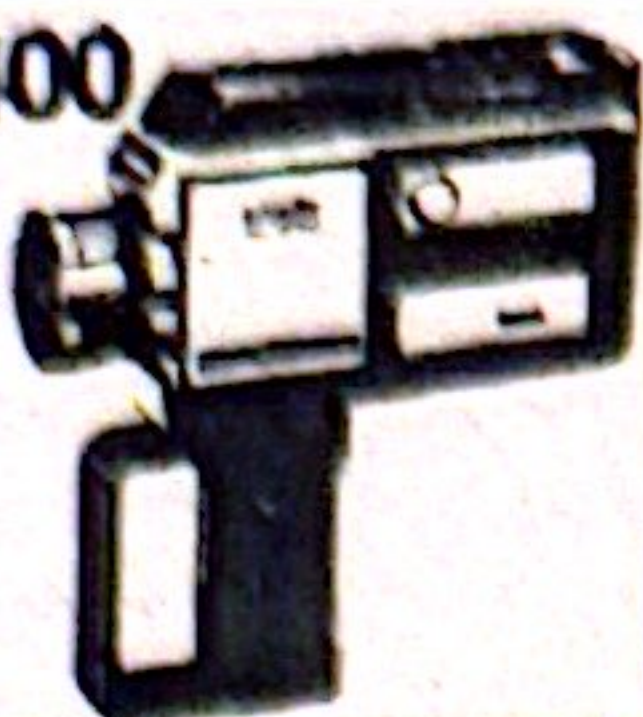


With F/1.7 Rokkor X Lens

**\$238<sup>88</sup>**

### Minolta XL 400

Full XL Capability  
Fede Control  
Auto Exposure  
Plus Manual



**\$199<sup>99</sup>**



### NEW MINOLTA AUTOPAK 250 ELECTRONIC POCKET CAMERA

Electronic Flash Include  
Shutter Speeds  
Up To 1/330  
Focusing Lens

**\$79<sup>88</sup>**



### VIVITAR 600 "Point and Shoot"

With Built-In  
Electronic Flash  
and Glass Lens

**\$37<sup>99</sup>**

Vivitar Model 402 22.50

### Vivitar Auto 2X Tele Converters w/Case



For Pentax Mts ..... \$17.88  
For All Others ..... \$26.88

**We Sell What We Advertise, If We Didn't Have It  
We Wouldn't Advertise It**

**THESE PRICES GOOD THRU NOV. 5, 1975**

**KOSMIN'S PHOTO CENTER, INC., 1911 Chestnut St.**  
Our Only Store Open Sat. 10:00 to 3 PM

**KOSMIN'S COUPON**  
**SPECIAL**  
**20% off next photofinish order**  
Exp. 11/31/75  
Color prints only

# GODSPELL



**MORE EXCITING THAN EVER!**

**TWO WEEKS!**

**MON. NOV. 24 thru SUN. DEC. 7**

TIMES AND PRICES: MON (NOV. 24th ONLY), TUES., WED (DEC. 3rd ONLY), THURS (8:30 P.M.) SUN (7:30 P.M.) \$8.00, 5.00, 4.00; FRI (8:30 P.M.) \$7.00, 4.00, 3.00; SAT (6 & 9:45 P.M.) \$7.50, 4.50, 3.50; SUN (3:00 P.M.) \$5.00, 4.00, 3.00

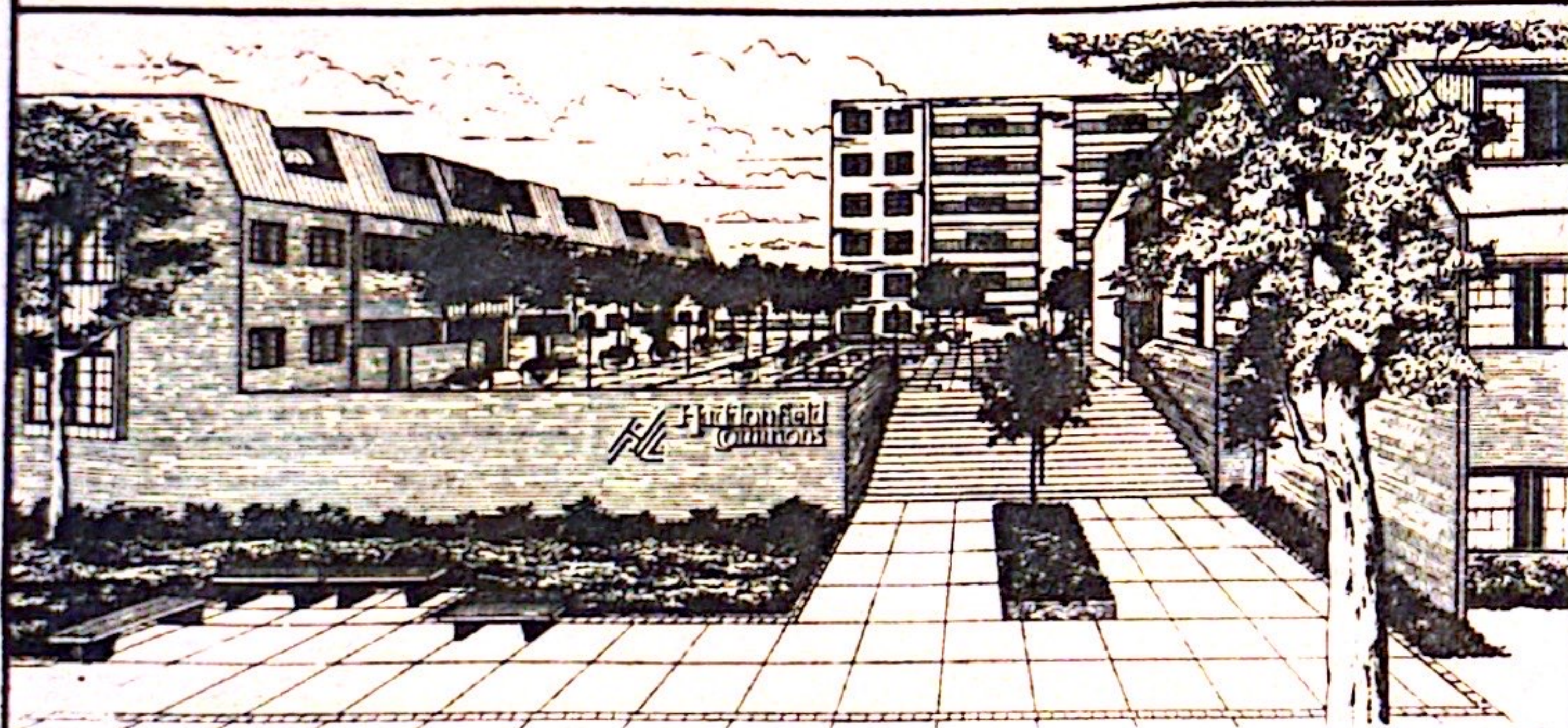
TICKETRON

INFO ONLY: 644-6000  
GENEROUS GROUP  
DISCOUNTS: 647-2307  
CHARGE ON  
BANKAMERICARD OR  
MASTER CHARGE:  
647-7870

**Valley Forge**  
*Musical Fair*

ONLY 26 MINUTES FROM THE CITY  
ROUTE 202 TO THE DEVON EXIT

## Grand Opening Mid-Rise Plaza Building



### CONDOMINIUM TOWNHOMES AND PLAZA SUITES for the discriminating from \$42,500 to \$105,500

Haddonfield Commons in the Historic Bi-Centennial Community of Haddonfield New Jersey is worth leaving Center City Philadelphia for.

The Commons is a self contained world of its own;

A world that offers the serenity and security of a country retreat and the convenience of a center city penthouse, the Commons is a marriage of center city convenience and Colonial Haddonfield Charm.

Directions: Strolling distance from the Haddonfield High Speed Line Station OR drive to the intersection of Haddon and Kings Highway (Rt. 41) in the center of Haddonfield and proceed 1/2 mile north to 400 Haddon Ave.

Phone: 609-428-4555. Hours: Mon., Tues., Wed., Thurs. 11 a.m. to 9 p.m., Fri., Sat., Sun. 11 a.m. to 6 p.m. (or by appointment).

**Take advantage of special introductory prices and \$2,000 tax credit.**



The Prestige Address  
in South Jersey  
400 Haddon Avenue  
Haddonfield, N.J.

Another fine community from the Kenco Development Corporation, Cherry Hill, New Jersey.

## OLD CITY ANTIQUE MARKET

Now open in our new home

**ELFRETH'S ALLEY**

**139 N. Second St.**

**WEDNESDAYS THRU SUNDAYS**

**11:00 a.m. - 5:30 p.m.**

Antique furniture, jewelry, pottery  
porcelain, paintings, glass, collectibles  
Visit our antique photographer

**SPECIAL EXHIBIT OF ANTIQUE  
MUSICAL INSTRUMENTS ON LOAN  
FROM THE AMERICAN SOCIETY OF  
ANCIENT INSTRUMENTS.**

Dealer space still available  
Call: 215-627-7093

*A little bit of Europe  
at Rico's  
in Old Philadelphia*

*beef  
shrimp &  
mushroom  
fondue*

*524 S. 5th St.  
Reservations WA51835  
Bring your own taste*

**SAVE \$1.00!**

**Off Admission Price With This Ad  
LIVE BURLESK REVUE!**

**6 Sexy, All Nude Exotic Dancers**

Showtimes Mon. to Sat. — 5:30, 8, 10, 12 Midnite  
Thur. to Sat. — 2 a.m. Show. Sun. — 7, 9, & 11 p.m.

**GOLDEN 33**

Bring Your  
Own Liquor  
1233 Locust St.  
985-9987



OFFER  
GOOD  
ONLY WITH  
THIS AD



## Street Like An Iron Bracelet: 30 City Blocks of Hustle

By Al Robbins

*South Street*, a novel by David Bradley. Grossman/The Viking Press, 340 pp., \$10.

No, it's not six blocks of chic craft galleries, trendy bars, and funky antique shops housed in "those marvelous old buildings" rescued from the Crosstown Expressway by some enterprising counter-culture capitalists in 1969. It's not the locus of the man who brings us those ten-second spots on TV featuring his loud mouth and various members of his family advertising the cheapest clothes around. It's decidedly not the hippest street in town. But it's *South Street* all the same, a first novel by a 24-year-old black writer named David Bradley who has quite a lot to say about the soul of black folk in this town.

Bradley's *South Street* "ties the city's rivers like an iron bracelet or a wedding band, uniting the waters, sewer to sewer, before they meet at the city's edge." It is the littoral edge, a microcosm of poverty surrounded on all sides by conflicting and alien forces.

It's the South Street that was, not so long ago, when police cars were red and the 40 bus cost only a quarter. It's a place where hookers cruise the night while their men down shots of gin and ponder the speed of their pink Caddies parked outside. It's 30 blocks of hustle, an outdoor gallery where the winners proudly exhibit the trappings of their station while the losers mingle with the alcoholic haze of oblivion, indoors, behind the facade. It's black South Street, circa 1968, a place where only the poorest live—because the city is going to tear down the damn street anyway. Only one block to the north, on Lombard, whites are busy renovating old townhouses, content in the knowledge that South Street will be magically turned into an expressway to wall them off from the poverty below.

*South Street* is probably the best novel written about Philadelphia in recent years (only Tom McHale's *Farrigan's Retreat* comes to mind as possibly equaling it). For a first novel, it is an achievement deserving of great praise. Bradley captures the essence of South Street completely, preserving it like some dark pleistocene mammal encased in an arctic

glacier. His mastery of the vernacular can leave the reader awestruck and tongue-tied.

The real strength of *South Street*, though, is Bradley's gift for characterization, and it is through the diverse and colorful people here that the persona of the street comes to life.

First and foremost is Adlai Stevenson Brown, an angry black poet who forsakes his comfortable surroundings on the Penn campus to imbibe the squalor of South Street. Writing his poems on greasy brown paper bags instead of the clean white bond of academia, Brown takes to hanging around Lightnin' Ed's Bar & Grill where he becomes intimate with the regulars: Leo, the bartender, a soft-hearted, hard-talking man dedicated to watching the Phillies fight their way to the inevitable last place; Big Betsy, who curses loudly as she drinks milk and waits for her welfare check; Rayburn Wallace, a veteran janitor for a center city bank who, in 15 years, has worked his way up to cleaning the office of the chairman of the board; and Jake the wino, supreme gossip-monger and philosopher king of South Street.

The novel takes place at a time when poor blacks around the country were rioting annually, a time when the white/black schism teetered on the verge of race war. Yet, while there is

smoldering anger here among the populace of South Street, there is more acceptance than rage. No one but Brown questions the script life has written for them. Then Brown's challenge raises the possibility of something different. But for most, South Street is the place it ought to be—a ghetto turned inward upon itself, uncertain perhaps, but vibrating with a vitality of its own.

"Bein' a wino ain't easy, you know," says Jake, explaining his life's achievement. "They don't call you a wino until you gets old an' smells bad an' sleeps in alleys. If you live in some room someplace, you gets to be an alcoholic, an' if you're white an' rich an' you live in someplace like Bryn Mawr, then you ain't no alcoholic, you're a national problem. You gots to give up a lot to be a wino."

Like Jake, the other people on South Street have given up something to be where they are, but they're not mindful of it. The street simply bred them. And Bradley's *South Street* gives them a permanent resting place. It is a book filled with smells and noises, flashing anger and inner calm, jive-ass and righteousness. In telling the tale of one street in Philadelphia, it tells us a lot about our city, our country, and ourselves. It is *South Street* by David Bradley. And it is terrific.

We're New, Too!

**CIRCUS MAXIMUS**  
DANCE YOUR ASS OFF

8 p.m. to 2 a.m.  
Closed Monday  
BANK STREET  
SOCIETY HILL  
WA 2-4268

- 3 Bars plus Snack Bar
- 3 Dance Floors
- Movies
- Incredible Disco Sound

Fantastic Music by Philly's greatest DJ — Ray Albertini

**Gala Halloween Party!**  
witches—goblins—balloons—masks  
—Come in Costume—

Every Sunday Night — ASalsa Happening

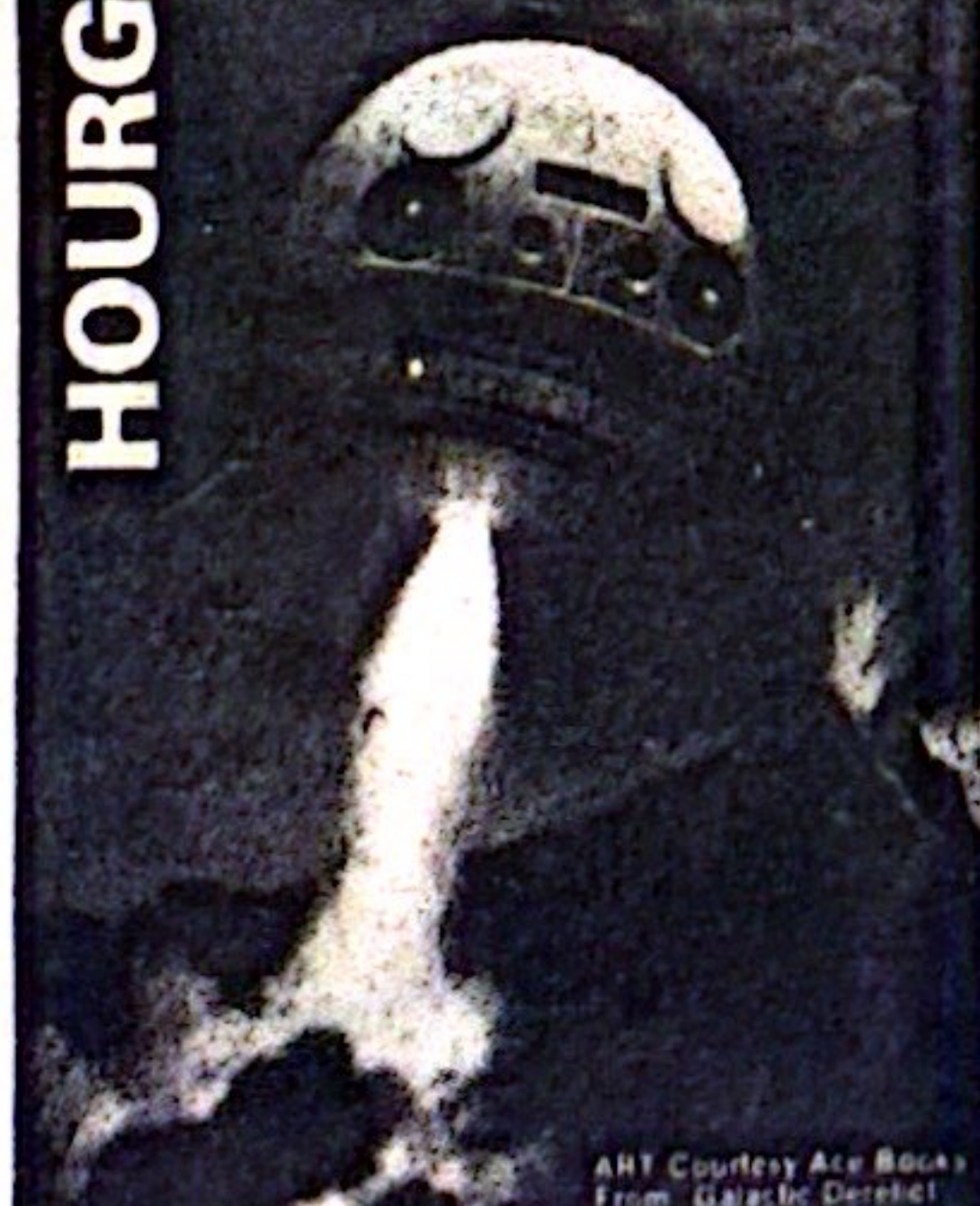
**MEET SWINGERS**

Join our club of broad-minded couples, men and women in every area of the country who share your interests and desires. Write for free details.

**The Seekers**  
Box 5100 Dept. 25  
Cherry Hill, N.J. 08034

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
SIGNATURE \_\_\_\_\_  
AGE \_\_\_\_\_

**HOURLASS** 341 S. 13th 732-8852  
PHILA.'S ONLY EXCLUSIVE  
SCIENCE FICTION  
BOOKSTORE



ART Courtesy Ace Books  
From Galactic Dorelli

## Good Reasons Why Philadelphians Can Look Forward To Better Retirement Years And Enjoy Important Tax-Savings Now

The professionals at Marciano Associates have the know-how and the experience to assist individuals establish plans which can help provide adequate income for the retirement years and give substantial tax savings now. Whether you're self-employed or simply not covered by the pension plan where you work, the staff at Marciano Associates is ready to help you create your own personal retirement program. It's never too early—give us a call today.

**Justin T. Marciano, CLU and Associates**

146 Montgomery Avenue  
Bala-Cynwyd, Pennsylvania 19004  
(215) MO 7-1760

**MONEY**  
FOR THE FUTURE.

The Mutual Life Insurance Company Of New York



# JDB: If They Wax, Will They Wane?

*Will success spoil the city's hottest haul-ass rock band?*

(Continued from page 48)

promotional campaign to galvanize an audience or enlist a coterie of hard-core fans. You can walk in off the street and, having never heard them on radio or seen them on television, make an immediate connection. Their humor is infectious, their energies contagious, and their music instantly likable. And they possess more native ability than any local group since Todd Rundgren's Nazz.

JDB is a consistently good-time, kick-ass rock and roll group with equal parts of self-awareness and self-mockery who revel in their frenetic theatrics. The choreography is at once chaotic and controlled. You can watch and/or listen to and/or dance to JDB. Whether full-tilt boogie or flat-out funny, they are sensational. There is so much electricity on stage that one fears if two bodies ever collided both would be electrocuted. Each of the seven members retains an individual identity while complementing and playfully foiling for each other.

Since the singing duties are shared by six members, four-part harmonies are not uncommon. The vocals are clear and powerful. Everyone takes a shot at the spotlight, but the only superlative voice belongs to Nanette Mancini, the sole female in the group. She is both the vocal and the visual center of attention, the unifying force and the transcendent stage presence.

Where her colleagues are blatant, she is subtle and sinewy, conscious of her sexuality and able to play it for all it's worth without seeming to take herself seriously. Nanette is the personification of innocent seduction, a Lolita projecting more sensuality in a simple nuance than a black-leathered Suzi Quatro manages in a *Penthouse Magazine* touch-your-toes pose.

While the men have adequate voices (Tony Juliano's the best), Nanette's is staggeringly potent and versatile. Shades of Etta James and Aretha Franklin. She has worked in commercials for TV and radio and has learned to sell a song from note one.

"Performing is an orgasm," says Juliano, the creative guiding light of the band (though he'd be the first to deny it). "The climax of performance far surpasses any artificially induced high. We work with lots of bands and we are the straightest when it comes to drugs. Performing is the highest of highs. Everyone in the group will agree with that—performing is all."

What makes JDB fun to watch also makes their recording career somewhat dubious. As one honcho for Columbia Records said, "They're great, yes, but I wouldn't know what to do with them on record. They're just too damn visual."

Letting loose and getting down is fine in person, where no one is particularly attuned to flaws and flubs, where people are drinking and dancing and making merry. But a live performance and a recorded session are vastly different creatures. A concert lasts for an hour while a record has to stand for years.

The best thing that could happen to Johnny's Dance Band is to run up



*"Performing is an orgasm."*

*The climax of a performance far surpasses any drug-induced high."*

against a producer who will fight them note for note, who will force their visual energies into aural excitement, into a distinctly recorded JDB sound. As things stand now, they have to be seen to be believed.

The only other problem with the band is trying to discern where their heart meets their head. Tony Juliano and Chris Darway wrote most of JDB's 50 songs. Juliano, in a previous artistic incarnation, wrote commercials for Kinney Shoes, Ford automobiles, the McGovern campaign, and the theme for "Saturday Night at the Groovies." He also wrote and performed over 15 unique station identifications for WMMR in its heyday.

On radio, it was obvious he was having fun with the medium in which he was working, but now one is never quite sure if the persistently sardonic lyrics are making fun of the audience or the subject of the song.

When JDB tries to blend soul and satire, they get into murky waters; soul is too visceral and satire too intellectual to coalesce. They are at their best when straightforward, when all the loftier pretensions fall away. They can be marvelously amusing and musically inspired when they get down to business, but they are overly precious when they enter the realm of satire.

These minor sins shall, however, gain quick redemption when JDB becomes a major act. And that is just a matter of time.

"It's happening, all right," laughs JDB's manager, Rich Akins. "But it's under control. Every vulture in the business is after them now, but these people won't be slaves for anyone. Jesus, you should've seen Grendel's during the live MMR concert—it was like a *Billboard* convention."

After seven years of hassles, break-ups, aborted record contracts, despair, regrouping and refining, the MMR concert came none too soon. JDB was on the edge of the abyss last sum-

mer. "It was our lowest point, morally, musically, financially, every way," says Chris Darway.

Then the *Drummer* did a story, Phil Roy booked them into Grendel's for an indefinite run, the *Inquirer's* Jack Lloyd bestowed glowing accolades on them, and MMR broadcast a live two-hour concert. That was the capper, an unprecedented and attention-grabbing move. There was no record label footing the bill, no promo man hyping the act—just a lot of people who wanted to hear the band that was generating so much street talk.

A live concert on MMR is not rolled over lightly by big wheels in the music machine. Billy Joel went virtually unnoticed until his MMR gig. Ditto Bonnie Raitt. And, to a lesser degree, Bruce Springsteen. More and more, record labels are again looking to Philly as a launching pad for new artists, and for a nationally recognized station to donate two hours (and \$500 of lost commercial revenue) to a band with no product to push and no tour to tout surely whetted some appetites.

So success descended upon the band in a long-awaited rush.

"You can tell why someone wants you in this business very quickly and we choose to be with people who believe in us," says Tony Juliano. "That's how we're dealing with this success crap. We've all been fucked over too many times to get sucked in now."

"We want to be rock and roll stars, every single one of us. We believe in our musical concept and we want to get it across to as many people as possible, but the concept is seven years in evolution now and no one is going to fuck with us. A couple of months ago we were eking out a living, and now when record companies come a-calling, we're looking for one thing—a connection. Everything has to connect. It doesn't have to be the

biggest label, it just has to be a company that respects what we're doing and understands what the band is all about. We're no AM single act and we'll never be."

Two years ago, JDB made a demo tape and tried to peddle it in New York. They weren't getting much attention here in Philly, so they figured that Muhammad should go to the mountain. The record companies were impressed, but confused. The band didn't fit into any trends, didn't sound exactly like any other group on the charts.

After the multiple rejections in New York, the band was disoriented and dismayed. Enter Alex Matter. Filmmaker and screenwriter, winner at Cannes in 1963 for his film *The Drifters*.

"The main trouble at the time was bread," says Juliano. "With no gigs, everyone had side jobs and it caused some conflict. Alex gave us a house to live in and practice in, he got us gigs, he helped us creatively because he's such a sensitive dude."

When the vultures starting circling a few months ago, the *artiste* had to give way to a smooth-talking, high-pressure muscleman. Though still financially and spiritually aligned with the band, Alex Matter turned over the magic wand to Rich Akins.

"I'm the group's manager and agent," says Akins. "Then again, I'm not their manager or their agent. It's a crazy kind of relationship. To be perfectly honest," says Akins, leaning forward as if to reveal his first truism, "I don't know what the hell I'm doing—I'm not a musical agent—I'm not in this business—behind these dungarees is an executive who deals with the biggest corporations in the country, people like Pepsi-Cola and..."

Rich Akins and Rick Trow are partners in a very successful multi-media company in Cheltenham that specializes in educational materials. They are presently under a \$1-million contract to produce "The Great American Teen," a show that will play auditoriums across the nation and will be viewed by 12 million high school students next year. If all goes well, Pepsi will follow with "The Great South American Teen," "The Great European Teen," and perhaps "The Great Global Teen." Johnny's Dance Band is the musical director of the multi-media blitz, writing, producing, and starring on film and tape. In pure business terms, this means that during every month of 1976 one million media-reared, music-crazed, record-buying teeny-boppers will see and hear Johnny's Dance Band in their high schools. That's more people than the Rolling Stones reached on their Tour of the Americas this year.

So fast and so slowly, so easily and so painfully. Johnny's Dance Band has thus far passed every test on their search for stardom. After the lawyer is retained, after the auction is over, after their names are on the dotted line, then they will know if it's St. Peter who awaits their knockin', or some rock and roll Lucifer.



# ALL STAR FORUM/ MOE SEPTEE PRESENTS

## WALNUT STREET THEATRE PIANO SERIES



Sunday, December 14 at 3:00 P.M.  
**Alicia De Larrocha**



Sunday, January 11 at 3:00 P.M.  
**Rosalyn Tureck**



Sunday, February 8 at 3:00 P.M.  
**Anton Kuerti**



Sunday, March 21 at 3:00 P.M.  
**John Pennink**

4 RECITALS - ORCHESTRA-\$20.00 - MEZZANINE-\$17.00 - BALCONY-\$13.00. TICKETS PER EACH EVENT \$7.00, \$6.00, \$4.50.



Sunday, November 9 at 3:00 P.M.  
**Vienna Choir Boys**  
Tickets: \$7.00, \$6.00, \$5.00, \$4.50  
Boxes: \$8.00 Tickets now at Box Office



Sunday, November 23  
at 8:00 P.M.  
**Van Cliburn**  
Soloist with  
MOSCOW STATE  
SYMPHONY  
Tickets: \$10.00, \$9.00,  
\$7.50, \$5.00

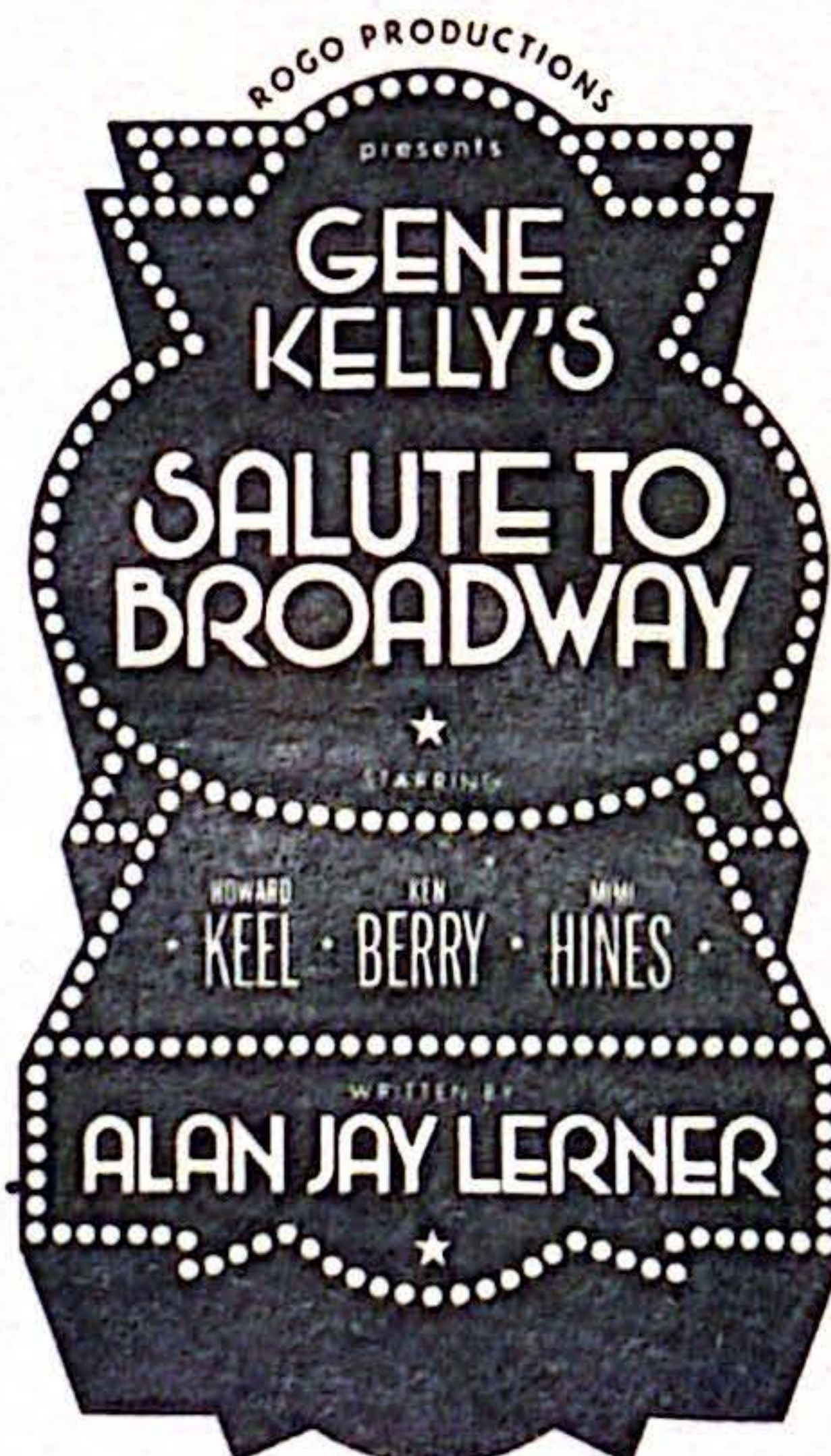


Wednesday, November 26  
at 8:00 P.M.  
**Luciano Pavarotti**  
The Fabulous  
Metropolitan  
Tenor  
Tickets: \$9.50, \$8.50,  
\$7.00, \$5.00



Monday, February 2 at 8:00 P.M.  
**Renata Tebaldi**  
in joint recital with  
**Franco Corelli**  
Tickets: \$9.50, \$8.50, \$7.00, \$5.00

## ACADEMY OF MUSIC



SUNDAY, NOVEMBER 30th at 8:00 P.M.  
Tickets: \$8.50, \$7.50, \$6.00 & \$4.50 Boxes \$9.50  
Tickets now at Box Office and Ticketron  
INSTANT CHARGE - CALL PE 5-5266



Sunday,  
January 25  
at 8:00 P.M.  
**Andres Segovia**  
Tickets: \$9.50, \$8.50,  
\$7.00, \$5.00  
Boxes: \$10.50



Sunday, February 22 at 3:00 & 8:00 P.M.  
**Alvin Ailey Dance Theatre**  
Tickets: \$9.50, \$8.50, \$7.00 \$5.00



Monday, December 1 at 8:00 P.M.  
**Stockholm Philharmonic**  
GENNADY ROZHDESTVENSKY, Conductor  
Tickets: \$9.50, \$8.50, \$7.00, \$5.00



Sunday, January 11 at 3:00 & 8:00 P.M.  
**Mazowsze**  
POLISH SONG & DANCE COMPANY  
Tickets: \$9.50, \$8.50, \$7.00, \$5.00 - Boxes: \$10.50



Wednesday, January 28 at 8:00 P.M.  
**Isaac Stern Pinchas Zukerman**  
in joint recital with  
Tickets: \$9.50, \$8.50, \$7.00, \$5.00

Tickets at Box Office & Ticketron 3 weeks in advance of performance. You can purchase tickets by phone and charge to Amer. Express, Bank-Amer. or Master Charge. Open daily 10 a.m. to 6 p.m. except Saturday & Sunday

### MAIL ORDERS NOW!

Mail to: ALL STAR-FORUM, 1530 Locust St., Phila. 19102 PE 5-7506

EVENT	No. of Seats	Price	Total
_____	_____	_____ ea. \$	_____
_____	_____	_____ ea. \$	_____
_____	_____	_____ ea. \$	_____
_____	_____	_____ ea. \$	_____
_____	_____	_____ ea. \$	_____
_____	_____	_____ ea. \$	_____
_____	_____	_____ ea. \$	_____
Total \$			_____
Name _____			
Address _____			
City _____ Zip _____ Phone _____			
Enclose stamped, self-addressed envelope			





Johnny's Dance Band (left to right): Tony Juliano, Bobby Lenti, Johnny Jackson, Nanette Mancini, Courtney Colletti, Dave Mohn, Chris Darway.

## The Love-Muggers Sizzle on South St.

By Bruce Buschel

Pat McCoy is a bounty hunter for ABC Records. He roams the countryside hunting down bad-ass rock-and-roll bands. His calling card could read: *Have Pen Will Sign*. Last month he saw a group in Austin, Texas, one night and within 48 they were in Los Angeles—signed, sealed and delivered. Pat McCoy means business.

Three weeks ago he was at Grendel's Lair to see Johnny's Dance Band. The word is out on JDB, and in the world of vinyl and venality word gets around faster than groupies. By night's end, after the band's third encore, the bounty hunter shook his scotch-laced head, extracted the thin dark cigar from his teeth and simply said, "I wish I had seven plane tickets in my back pocket. One-way to L.A. We want this band."

Johnny's Dance Band has a price on its head and the price is getting higher all the time. Pat McCoy is standing in line with Columbia, Epic, United Artists, and A&M Records, all of which have dispatched their heavy artillery boys to bag the band.

In the great American scheme of things, competition breeds bonus ba-

bies, big contracts and promises of rock and roll heaven. Any day now, Philadelphia will kiss its current musical phenomenon good-bye and hope to see them on Don Kirshner's Rock Concert some late Saturday night. It's just a matter of time. Last

Friday, JDB was the opening act for Procol Harum at the Tower Theater, and, lo and behold, they upstaged one of rock-and-roll's most venerable groups. Yes, it's only a matter of time.

JDB is, unquestionably, the best

white band this city has spawned since Darryl Hall and John Oates. They are the only local aggregation worth paying to see, and one of the few bands in the country that don't need a hit single or a high-powered

(Continued on page 46)

## To Err Was Truman; Now He's Divine

By Steven Levy

*"The American people can always see through a counterfeit. It sometimes takes a little time, but eventually they can always spot one."*

—Harry S. Truman

*Give 'Em Hell, Harry* is the kind of Big Lie the man in the title allegedly wouldn't tolerate.

The play, appearing at the New Locust Theatre (through Saturday) portrays Harry S. Truman as Super-President. Coming to Philadelphia in the wake of a huge swath of best-selling books, popular songs, broadcast commentary, and a movie based on the play itself, Samuel Gallu's first theatrical effort is a classic example of Trumania. All of a sudden, America loves Harry Truman, and *Give 'Em Hell, Harry* tries to show us why it should.

Fair enough. But the tactics that Gallu reverts to are unfair and dishonest. If he had presented the truth, the play would have shown Truman to be closer to what a professor of American history at Temple, Dr. Norman Kaner—along with a whole school of revisionist historians—thinks Truman to be: one of our worst Presidents.

Gallu presents Truman as a man who takes infinite pains to spare human life. He gives us a solemn Harry, telling the ghost of Franklin D. Roosevelt that he dropped two atom bombs on Japan solely to save lives by ending the war sooner. Actually, according to reports from sailors on the ship Truman sailed on the day Hiroshima was semi-vaporized, Truman was "jubilant." He gave 'em hell, and they deserved it. J. Robert Oppenheimer, one of the bomb's principal inventors, went to see Truman afterwards and emerged

pale, saying, "I have blood on my hands." Truman's comment: "He didn't set that bomb off. I did. That kind of sniveling makes me sick."

Respected historians like Dr. Kaner have been "sniveling" for years at what they think was an unnecessary tragedy—especially the bombing of Nagasaki. Kaner and his colleagues wonder whether the two bombings of civilian-populated targets was less a military tactic than a show to intimidate the Russians. The play—needless to say—doesn't address itself to that question.

Gallu portrays Truman as a no-holds-barred civil-rights crusader. Dr. Kaner says that while President Truman did pass some legislation benefiting black people, his administration did nothing to enforce these laws. Remember, it was two years after Truman's seven-year Presidency that the

(Continued on page 37)